

# NEW EDUCATIONAL MUSIC COURSE



INTERMEDIATE  
SONG READER

GINN AND COMPANY PUBLISHERS

Due \_\_\_\_\_ School District  
Book No. 7 Condition \_\_\_\_\_

## Alfred Huxley.

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66 *Journal of the American Revolution*

England for the rest of the time come.

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# INTERMEDIATE SONG READER

BY

JAMES M. McLAUGHLIN

DIRECTOR OF MUSIC, BOSTON PUBLIC SCHOOLS, AUTHOR OF  
"ELEMENTS AND NOTATION OF MUSIC"

GINN AND COMPANY  
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## INTRODUCTION

The place of the Intermediate Song Reader of the New Educational Music Course in this system of musical instruction will be better understood by a brief survey of the entire Course.

**The Aim.** The aim of the New Educational Music Course is :

The New  
Educational  
Music Course

To inspire love of good music ;  
To develop a musical voice ;  
To teach sight singing ;  
To induce musical interpretation.

**The Material.** *A distinguishing feature* of the material throughout the Course is that each number illustrates some well-known characteristic of music, racial or individual, and contains that vital quality called *musical content*, which appeals to the inexperienced learner as well as to the trained musician.

**Basis of choice.** Aside from the elements in notation of music, which are noted as they occur in the Course, there has been in the choice of material a constant recognition of the ideal development of the pupil. This includes the physical development resulting from deep breathing, the intellectual development involved in a systematic study of the subject, and the subtle development of character which comes from familiarity with good music.

*All forms of music* are represented, from the simple folk song to the melodies of the greatest composers of all nationalities, gleaned from the fields of song, cantata, oratorio, opera, and symphony.

Some of the *best living composers* are represented by settings of "poems every child should know."

The *wide range of song subjects* and the variety of moods represented in the Course respond to the complex nature and environment of childhood and youth.

The *part songs* are made particularly attractive by contrapuntal treatment, by the introduction of the melodic theme in the lower voices, and by voice accompaniments.

The *vocal arrangements* from the classics reflect the spirit of the original, both melodically and harmonically.

**The Plan.** The plan underlying the arrangement of the material furnishes an outline for consecutive study; at the same time the material is so grouped that any modification of the plan may easily be made by teachers when desirable.

*Suggestive headings and marginal notes* make clear the special rhythmic and melodic problems in process of development.

*The Glossary* in each reader is an authority upon which teacher and pupil can depend for definition and representation of musical signs and terms occurring in that reader. At the same time it summarizes for the teacher the technical work which study of the reader develops. The glossaries of the successive books contain such analyses as may logically be presented in connection with the respective readers.

The Intermediate Song Reader of the New Educational Music Course is adapted for study in the average fifth and sixth grades.

**The Intermediate Song Reader** Part I is devoted to a review of principles made familiar by study of the First Music Reader.

Part II develops new rhythmic types.

Part III presents melodies using  $\frac{2}{1}$ ,  $\frac{2}{2}$ ,  $\frac{2}{4}$ ,  $\frac{2}{5}$ ,  $\frac{2}{6}$ ,  $\frac{2}{7}$ ,  $\frac{2}{3}$ ,  $\frac{2}{6}$ , and  $\frac{2}{2}$  in simple progressions.

Part IV introduces easy three-part song.

Part V presents familiar and patriotic songs.

New melodic effects in the Intermediate Song Reader arise from the use of intermediate sharps and flats in simple progressions only, the study of the chromatic scale as a whole being deferred to a later book. Rhythmic figures new to the work of the year are such as result from the combination of rhythmic types developed in Part II of the music reader.

*Constructive study.* While the First Music Reader simply names and represents what pupils should learn from association and repetition, the Intermediate Song Reader adds to mere representation constructive study of the major scale and resulting signatures, and rules for establishing the pitch of different keys from two-lined c (c), third space, treble staff.

*Broad musical development.* Recognition of musical effects through the sense of hearing, and reproduction of the effects by the pupil, should continue in every grade.

**Suggestions** Melodic and rhythmic drill, attention to voice quality, pronunciation and articulation, and faithful interpretation of the sentiment expressed by the composer,—these will give to the

music hour an æsthetic and educational value which will render it worthy of its place in the school program.

*Exchange of parts.* Pupils assigned to sing the upper part in one song will do well to take the lower in another. This makes them musical and provides voice training of ideal range.

*Written work.* Individual progress may be tested, and pupils strengthened, by requiring written reproductions of musical phrases or of entire melodies which are sung or dictated by the teacher. Each year the problems incorporated should be a step in advance of previous years.

*Song repertoire.* The many songs worthy to be committed to memory, and the variety of song programs available within the music reader, merit attention. Songs of varied character and movement grouped in the order typical of the symphony make a charming program,—a quick, cheerful selection being followed by a slow, graceful melody; this by a humorous, playful song,—a gay, lively composition completing the group.

The correlation of song subjects makes an interesting program. Group the flower songs, occupation songs, game songs, patriot songs, etc., thus:

#### *Flower Songs*

|                        |                         |
|------------------------|-------------------------|
| Asters, No. 4          | Lily Bells, No. 54      |
| Goldenrod, No. 7       | The Clover, No. 152     |
| The Pansy, No. 14      | Flowers Asleep, No. 158 |
| The Dandelion, No. 199 |                         |

Acknowledgment is due to Messrs. Houghton, Mifflin & Co. for special permission to use poems from the works of John G. Whittier and Edmund Clarence Stedman; to Messrs. Charles Scribner's Sons for the use of the "Lullaby," by J. G. Holland; to S. E. Cassino for the use of "The Hurdy Gurdy Man," by Lilla Thomas Elder, published in *Little Folks*; and to W. B. Conkey & Co., Hammond, Indiana, for the use of the poem, "There's Work to be Done," by Ella Wheeler Wilcox.

Thanks are due Mr. William S. Lord for permission to adapt verses taken from "Blue and Gold," published by the Fleming H. Revell Company.

# TABLE OF CONTENTS

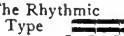
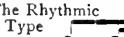
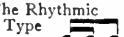
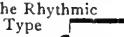
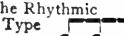
## PART I

### REVIEW OF PRINCIPLES PRESENTED IN PRECEDING READER WITH THE ADDITION OF $\frac{2}{2}$ AND $\frac{3}{2}$ MEASURES

| CHAPTER                     | PAGES |
|-----------------------------|-------|
| I. Key of C.....            | 1-3   |
| II. Key of G.....           | 4-6   |
| III. Key of F.....          | 7-9   |
| IV. Key of D.....           | 10-12 |
| V. Key of B $\flat$ .....   | 13-15 |
| VI. Key of A.....           | 16-18 |
| VII. Key of E $\flat$ ..... | 19-21 |
| VIII. Key of E.....         | 22-24 |
| IX. Key of A $\flat$ .....  | 25-27 |

## PART II

### NEW RHYTHMIC TYPES DEVELOPED, NINE KEYS

| CHAPTER  | PAGES |
|--|-------|
| I. The Rhythmic Type  in $\frac{2}{4}$ and $\frac{3}{8}$ .....                                | 28-33 |
| II. The Rhythmic Type  in $\frac{2}{4}$ , $\frac{4}{4}$ , $\frac{3}{8}$ and $\frac{6}{8}$ ... | 34-39 |
| III. The Rhythmic Type  in $\frac{2}{4}$ and $\frac{3}{8}$ .....                              | 40-45 |
| IV. The Rhythmic Type  in $\frac{2}{4}$ , $\frac{4}{4}$ , $\frac{3}{8}$ and $\frac{6}{8}$ ... | 46-54 |
| V. The Rhythmic Type  in $\frac{2}{4}$ , $\frac{3}{4}$ and $\frac{4}{4}$ .....                | 55-58 |

## PART III

### THE INTERMEDIATE SHARPS AND FLATS IN STEPWISE PROGRESSIONS

| CHAPTER                     | PAGES |
|-----------------------------|-------|
| I. Key of C.....            | 59-62 |
| II. Key of G.....           | 63-66 |
| III. Key of F.....          | 67-70 |
| IV. Key of D.....           | 71-74 |
| V. Key of B $\flat$ .....   | 75-78 |
| VI. Key of A.....           | 79-82 |
| VII. Key of E $\flat$ ..... | 83-86 |
| VIII. Key of E.....         | 87-90 |
| IX. Key of A $\flat$ .....  | 91-94 |

## PART IV

### INTRODUCTION OF EASY THREE-PART SONG IN NINE KEYS .....

## PART V

| PAGES                              |         |
|------------------------------------|---------|
| Familiar and Patriotic Songs ..... | 107-116 |
| Glossary .....                     | 117-123 |
| Terms and Signs of Expression..... | 124     |
| Index to Glossary .....            | 125     |
| Index to Songs .....               | 126-128 |

# PART I

REVIEW OF PRINCIPLES PRESENTED IN EARLIER READER;  
TWO-HALF MEASURE; THREE-HALF MEASURE

## CHAPTER I

### AUTUMN

CELIA STANDISH

*Allegretto*

EUGENE ADAMS

*Allegretto*



1. The but-ter-cup and vi-o-let 'Neath the grass are sleep-ing; The  
2. But still a-long the dust-y road Clem-a-tis is twin-ing, And



chill of com-ing au-tumn wind O'er the wood is creep-ing.  
like a wan-d'ring beam of light, Gold-en-rod is shin-ing.

### EARLY SINGERS

• ABBIE FARWELL BROWN

*Allegro*

M. LANSEN



1. O the ear-ly morn-ing time, When the sun be-gins to climb,  
2. Gai-ly, sweet-ly do they sing, All the summer, all the spring;  
3. Now has au-tumn time be-gun, Who will sing to greet the sun?



First of all, the rob-ins small Be-gin the day with sing-ing.  
But in fall the rob-ins small To warm-er lands are wing-ing.  
Sweet and clear a sound we hear Of chil-dren's voi-ces ring-ing.

### SEPTEMBER

M. L. BAUM

*Andante*

German Folk Tune



3 Two-half measure

1. Now in si-lent au-tumn woods Yel-low leaves are fall-ing,  
2. These same woods all sum-mer heard Chil-dren's voi-ces ring-ing,



While o'er qui-et au-tumn fields Mel-low bells are call-ing.  
Now to call them back to work, Bells are set a-swing-ing.

## COURAGE AND DUTY

JOSEPHINE V. T. BRUORTON  
*Moderato*

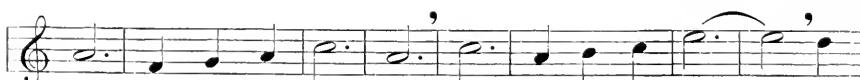
PHILIP H. GOEPP



1. Brave lit - tle blue as - ter, Left bloom-ing a - lone, .  
 2. No, I am not fright - ened, God keeps me from harm. .



Bright sum-mer's de - part - ed, Birds south-ward have flown; .  
 Here where He has placed me I feel no a - larm. .



Now win - ter is com - ing, Winds cold - er have grown. . O  
 Thus do - ing my du - ty, Glad am I to stay .. And

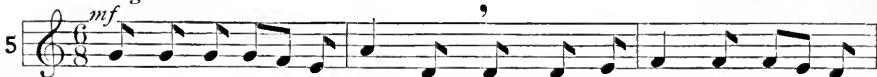


tell me, are you fright - ened To stay here a - lone? .  
 bloom here, al-though lone - ly, And grow, day by day. .

## THIS IS THE WAY

English  
*Allegretto*

RALPH L. BALDWIN



1. This is the way the morn - ing dawns; With the dew on fields and  
 2. This is the way the rain comes down; Swaying boughs and skies that  
 3. This is the way the riv - er flows; Swift - ly sea - ward on it



lawns, Winds that wake the birds and bees; Ros - y tints on  
 frown, Tin - kle, tin - kle, drop by drop, O - ver roof and  
 goes, Slow - ly now, then like a lance, Here a whirl and



flow'rs and trees; This is the way the morning dawns, the morn-ing dawns.  
 chim -ney top; This is the way the rain comes down, the rain comes down.  
 there a dance; This is the way the riv - er flows, the riv - er flows.

## THE DAY'S GREETING

3

Anonymous

French

*Allegro assai*

1. All na - ture hails the day As dark - ness fades a -  
 2. We come to work and play, With fa - ces blithe and



way. The birds, the flow'rs, the fly - ing breeze That  
 gay. Each morn - ing is our world made new; Like



stirs to mu - sic leaf - y trees, All greet the wel - come  
 thirst - y flow'rs re - freshed with dew, We greet the wel - come



day, All greet the wel - come day.  
 day, We greet the wel - come day.



## CHAPTER II

REVIEW — *Continued*

## GOLDENROD

LOUISE STICKNEY

*Allegro moderato*

7 

1. To earth some-times on summer nights, Wee stars, beaming, fall. On
2. When up the sky day's gleaming car Rolls yel - low and bright, These
3. When twi - light comes the meadow bars Of day - light to close, Like

8 

stems they hang their yel - low lights, Like gleaming lan - terns small. . .  
 star - ry ban - ners flung a - far Re - flect the gold - en light. . .  
 torch - es of a thou-sand stars, The gold - en - rod then glows. . .

## A LULLABY

MARY STANHOPE

*Con espressione*

9 

1. Lul - la - by, lul - la - by, Dreamland now is near. Ev - er calm and
2. Lul - la - by, lul - la - by, Float o'er fields of sleep, Gath - er lil - ies

10 

clear the sky, Hap - py birds are wing - ing by, Sleep, my ba - by dear.  
 fair and high, Vio - lets sweet, de-mure, and shy, Sleep, my ba - by, sleep.

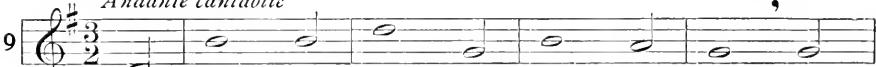
## NOONDAY

JOHN B. REED

TUNE, SPOHR

LUDWIG SPOHR. Adapted

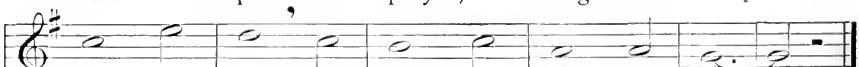
*Andante cantabile*

Three-half measure 11 

1. The noon - day world is bright and clear, With
2. The world is hushed, all sounds are still, Save
3. All Na - ture teach - es love of God And

12 

beau - ty all a - dream, Where bus - y reap - ers  
 Na - ture's voice a - lone, . The call of lo - cust  
 faith and peace and pray'r; And grate - ful for the

13 

pause for rest Be - side the qui - et stream.  
 pip - ing shrill, The brook's low mon - o - tone. . .  
 noon - day rest, Our hearts would bless His care. . .

# THERE'S WORK TO BE DONE

5

ELLA WHEELER WILCOX

German Folk Tune

*Andantino*



1. 'Tis the song of the morn-ing, the words of the sun, Who
2. I must wak-en the sleep-ers, and ban-ish the night, And
3. Dry the dew on the mead-ows, put warmth in the air, Chase
4. There's no paus-ing, no rest-ing, there's work to be done; 'Tis

, ,

- swings o'er the moun-tain: "There's work to be done.
- col-or the heav-ens, As stars fade from sight.
- fog from the low-lands, Stay gloom ev-ry-where.
- up-ward and on-ward, Still on," says the sun.

## THE POSTMAN

ABBIE FARWELL BROWN

GEORGE A. COPELAND

*Allegro*



1. The post-man tramps from morn till night, In the sun or rain or sleet, He's
2. I know the post-man's ver-y glad When a letter comes for me, He'd
3. And when at last he homeward turns, As the light is growing dim, I



al-ways whistling a mer-ry tune As he pass-es down the street.  
like to lin-ger and hear the news, But he must not stay you see.  
hope that soon will the postman find That a let-ter's come for him.

## WHAT TO BUY

CELIA STANDISH

French Folk Tune

*Moderato*



1. I've something deep down in my pock-et, A nick-el, a nick-el, all
2. Per-haps I shall buy me some can-dy, Or may be a pear, or an



shin-y and new, I real-ly don't know how to  
ap-ple or two; The things it will buy are so



spend it, O what would you buy if 'twere you? .  
ma-ny, I real-ly don't know what to do. .

## HEY DOWN DERRY

FLORENCE HOARE

JAMES HOOK

*mf Allegro*

1. Come out ! the woods are leafy green, The birds are gai - ly fly-ing ; There's  
 2. The shep-herd tunes his drowsy pipe To spring-time's golden meas-ure, The  
 3. Come out, and twine your gar-lands gay, Come out, the bells are ring-ing, Each



sun-shine now where cloud has been, And melo- dy for sigh - ing. With a  
 li - lac boughs are blossom-ripe, And dancing all for pleas-ure. With a  
 las - sie is a queen in May, And ev - ry heart is sing - ing. With a



hey down down, and a ho down down, And a hey down derry down derry, With a



hey down down, and a ho down down, And a hey down derry down der- ry.



## REVIEW—Continued

## SONG STORY—THE PANSY

JOHN B. REED

*Allegro assai*

C. EPPSTEIN

1. But - ter - fly is danc - ing light, Pan - sy fair is  
 2. Au - tumn wind came rush - ing by, Fresh from dis - tant

sigh - ing, "Wings like his, both strong and bright, For  
 moun - tains, Drove the danc - ing but - ter - fly Far

flight have I. . . Could I from my stem go  
 out to sea. . . Pan - sy clung up - on her

free, Float - ing on the breez - es, Sure - ly  
 stem, An - chored 'mid the grass - es; "Bet - ter,"

I could soar and be A but - ter - fly." . .  
 she con - fessed to them, "My self to be." . .

## EVENING SONG

M. L. BAUM

*Legato*

BEETHOVEN

1. Slow - ly day-light fades a - way And deep the twi - light shadows fall.  
 2. Now there ris - es sweet and clear The voice of birds in ves - per song.

Meadows bright and glad by day Now dream in fra-grant si-lence all.  
 Hap - py chil-dren, too, we hear Who sing the homeward way a - long.



"Tis gay go up, and mer-ry come down, So ring all the bells of the town!

### SONG OF THE SAILOR

JOHN G. WHITTIER

*Con spirito*

MARGARET RUTHVEN LANG

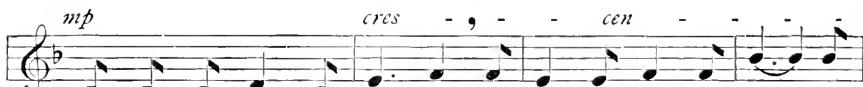
*cres.*



1. Hur-rah! the sea-ward breezes Sweep down the bay a - main; Heave
2. Hur-rah! hur - rah! the west wind Comes fresh'ning down the bay ; The



up, my lads, the an - chor! Run up the sail a - gain. .  
ris - ing sails are fill - ing, Give way, my lads, give way!



Leave to the lub - ber lands-men The rail - car and the steed, The  
Leav - ing the lands - man cling - ing To dull earth like a weed, The



stars of heav'n shall guide us, The breath of heav'n shall speed.

### MARKET DAY

FLORENCE HOARE

*Allegro*

English Folk Tune



1. Sing hey, sing hey ! it is mar - ket day, Come lads and las - ses
2. Come out, come out ! ye are lag-gards all, That lie a - bed till
3. Good day, good day, now a - way we ride, The lads and las - ses





haste a - way; The sun is up and the moon is down, We sha-dows fall, Who will not earn. when earn he may, Counts side by side, And tongues run fast, as the wheels can do, With



must be off to town. There's corn and there's but - ter for few - er pence each day. . The pigs are all squeal-ing and tales both old and new. The maids in their ap - rons, so



gos-sips to buy, And rib-bons and la - ces to daz-zle the eye, Sing long to be gone, And Mol-ly the Brin-dle is start-ing a - lone, Sing dain - ty and white, And sun-bon-nets fly - ing with rib-bons so bright: Sing



hey, sing hey! 'tis mar - ket day, So has - ten and come a - way.



REVIEW—*Continued*

## A MOTHER'S LULLABY

M. B. WILLIS

*Con espressione*

M. B. WILLIS

19 

1. If thou wert but a lit - tle lamb Up - on the bar - ren wold, I'd  
 2. And if thou wert a lit - tle bird With - in the wood a - lone, I'd  
 3. But since thou art my lit - tle babe A - sleep up - on my knee, I'll



take thee to my heart and home, And shield thee from the cold. . .  
 save thee from the huntsman strong, And keep thee for mine own. . .  
 shel - ter thee, I'll cher - ish thee, I'll live, I'll die, for thee. . .

## WHITHER?

LOUISE STICKNEY

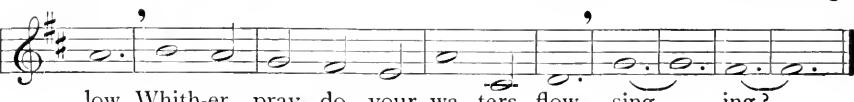
*Legato*

TUNE, LACRYMÆ

ARTHUR S. SULLIVAN

20 

1. Gen - tle riv - er that wan - ders slow, Sing - ing soft - ly, sing - ing  
 2. Child, I flow to the o - cean far; There where shines the ev'ning



low, Whith - er, pray, do your wa - ters flow, sing - ing? .  
 star, Voi - ces call from the sand - y bar, sing - ing! .

## THE WIZARD'S WORK

From Jones' Fifth Reader

*Allegro giusto*

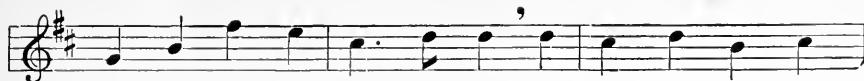
W. W. GILCHRIST

21 

1. When sum - mer days grew brown and old, A wiz - ard delved in  
 2. Still smil - ing, o'er the trees he wound Long rus - set scarfs with  
 3. Low down the east for crown-ing boon, He hung the gold - en



mines of gold; No i - dler he by night and day, He  
 crim - son bound; He drew a veil of pur - ple haze O'er  
 har - vest moon; And donned his coat of frost - y white As



smiled and sang and worked a - way ; And scorn - ing thrift, with  
dis - tant hills where cat - the graze; He bathed the sun in  
twi - light deep-en ed in - to night. At roll call, sum-moned



la - vish hand He cast his gold a - cross the land.  
am - ber mist, And steeped the sky in am - e - thyst.  
by the year, Sep - tem - ber an-swered, "I am here!"

### THE MERRY-GO-ROUND

ANNA M. PRATT. Adapted

HENRY F. GILBERT

*Animato*



22

1. Hur - rah, hur - rah! for the mer - ry - go - round, Where  
2. The big gi - raffe and the ze - bra that jumps Keep



dai - ly the children whirl o - ver the ground. The galloping goats, the  
pace with the cam-el, so proud of his humps. The li - on that roams, with -



po-nies that prance, Are all run-ning ra - ces with don-keys that dance. The  
out an - y roar, Pur-sues a fine dra-gon ne'er harnessed before. These



sleighs, and the swans, and the beau - ti - ful cars of  
crea - tures so fierce are quite harm-less and kind and



gold, . All have dash-ing young drivers, so gal - lant and bold.  
good, All ex - ceed-ing - ly safe, as they're made out of wood.

23

In days of old, in days of old There lived a knight so brave and bold ;  
 With sword of steel and crest of gold, A noble knight was he.



## AUTUMN MIRTH

SAMUEL MINTURN PECK

MARGARET RUTHVEN LANG

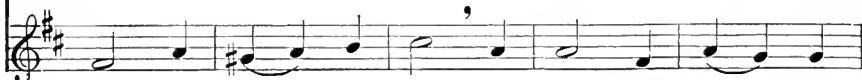
*Allegretto*

24

1. It is not true that Au - tumn grieves, For watch the  
 2. It swings and leaps with elf - in mirth To kiss the



rain a - mong the leaves! With sil - ver fin - gers  
 brow of moth - er earth. O hear the rain.. a -



dim - ly seen, It makes each leaf .. a tam - bour - ine.  
 mid the leaves, It is .. not true.. that Au - tumn grieves.



REVIEW — *Continued*

## MOTHER GOOSE'S PARTY

BELLE AMES  
*Allegretto*

JAMES STANLEY



1. Old Moth-er Goose in - vi - ted From far and near her chil - dren  
 2. And first came Jack the Nim - ble, And then Bo-peep with all her  
 3. The oth - ers fol-lowed la - ter, Jack Spratt was there, Miss Muf-fett  
 4. Boy Blue, and Tom-my Tuck - er, And Sim - ple Si - mon with his  
 5. They feast-ed all to - geth - er, With laugh and song the whole night



dear, To come to tea and mer - ry be The whole night long. .  
 sheep, And all the way from far Bom - bay The fat man came. .  
 fair, And from his cor - ner came Jack Hor-ner Eat - ing pie. .  
 pie - man, Came with Pe - ter, pump-kin - eat - er, Last of all. .  
 long. And when 'twas day they sped a - way By morn - ing light. .

## THE SOLDIERS

MARY VAUGHN

M. BELLINGHAM



1. Left, right! Left, right! Come the sol - diers down the street!  
 2. Left, right! Left, right! On the breeze the ban - ners fly.



For - ward march! For - ward march! Hear the tramp - ing feet!  
 Here they come! Here they come! See them march - ing by!

## FIRESIDE MINSTRELS

M. L. BAUM  
*Larghetto*

SCHUMANN



1. Croon-ing low, call - ing clear, Win - ter's warning voice we hear.  
 2. So till ends Win - ter's sway, Till they hear the call of May,



Branch-es sigh, chim-neys moan, Crick-ets tune in min - or tone.  
 Crick-ets sing 'mid the storm, Neath the heartstone shel-ter'd warm.

## IF BIRDS COULD TELL

ABbie FARWELL BROWN. Adapted

CHARLES WIDOR. Adapted

*Allegro vivace*

1. How beau-ti - ful are all the birds, How won-der-ful and bright their  
 2. For sure - ly when they dart and fly So far a - way be-yond the



wings! I wish I un-der-stood the song The lit - tle swal-low sings.  
 blue, A-bout the land of clouds they learn, And further won-ders too..

## WANDERING

JOHN B. REED

*Allegro**mf*

1. We wan - der glad o'er hill and lea, We wan - der, we  
 2. A world of blue and sil - ver there, A - dream - ing, a -



wan - der. We seek the o - cean broad and free, Far  
 dream - ing, Be - yond these leaf - y walls so fair, Is



yon - der, far yon - der. The woods a - round with  
 gleam - ing, is gleam - ing. The fresh - 'ning breez - es



cheer-ful sound Of hap - py song and shout re - sound; We  
 fleet - ing by And hast - 'ning land - ward, greet - ing cry, "The



wan - der far yon - der, We wan - der far yon - der.  
 o - cean lies yon - der, The o - cean lies yon - der."

SCHUBERT

*pp*

FREDERICK H. MARTENS

*Con grazia*

S. HOFFER

1. High, . low, we swing, we glide, On the  
 2. High, . low, we swing, we glide, On the

breath of the breeze we ride ; Up to the  
 breath of the breeze we ride ; Green are the

blue of the sum - mer skies, Down a - gain  
 leaves on our ris - ing track, Green is the

on - ly once more to rise High, low, we  
 grass as we're glid - ing back. High, low, we

swing, we glide, On the breath of the  
 swing, we glide, On the breath of the

breeze we ride ; While the sun shines and the  
 breeze we ride ; We have no need of the

rob - ins sing, We . ride in the swing .  
 rob - in's wing, We . ride in the swing .

REVIEW — *Continued*

## HALLOWEEN

MARCO FULLER  
*Allegro*

J. M. McLAUGHLIN

31

1. The wind is strange - ly hum - ming, For Hal - low -  
 2. With - in, when day is dim - ming, Jack Lan - tern's  
 3. The rai - sins fierce - ly burn - ing We snatch, their

een is com - ing; To - night they say the  
 light we're trim - ming, That we may find a  
 se - cret learn - ing; While chest - nuts hop and

fai - ries play, On peo - ple's win - dows strum - ming.  
 for - tune kind In red-cheeked ap - ple swim - ming.  
 loud - ly pop, Be - fore the hearth - fire turn - ing.

## THE CATHEDRAL BELL

MARY WEBSTER

L. S. WILSON

32

1. Ding, dong! Ding, dong! Rings the old ca - the - dral bell!  
 2. Ding, dong! Ding, dong! Tell - ing tales of grief or mirth.

Ding, dong! Ding, dong! Wed - ding chime or fu - ner'l knell.  
 Ding, dong! Ding, dong! Mon - arch's death or prin - ce's birth.

## THE WIND'S SONG

WILLIAM S. LORD  
*Andantino*

CLAYTON JOHNS

33

1. I dipped my wing in green gray sea, The drops I fling are  
 2. I kiss the ros - es as I pass, I lin - ger o'er the

pearls to thee; And each white pearl is dream on dream, For  
 clo ver grass; From all the world the sweets I bring, And



## THE BEE

MARIAN DOUGLASS

HOMER NORRIS

*Allegro*

1. Buzz! buzz! buzz! This is the song of the bee,...
2. Buzz! buzz! buzz! This is the song that he sings; He
3. Buzz! buzz! buzz! Work he has al-ways to do; ... In



legs are of yel-low, A jol - ly good fel-low, And yet a great worker is  
nev-er gets la-zy; From thistle and dai-sy The sweets of the meadows he  
days that are sun-ny He's getting his hon-ey, And sing-ing the sum-mer day

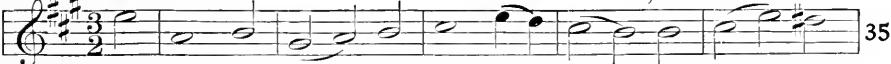


he... Buzz! buzz! buzz! This is the song of the bee...  
brings. Buzz! buzz! buzz! This is the song that he sings.  
through. Buzz! buzz! buzz! Work he has al-ways to do. . .

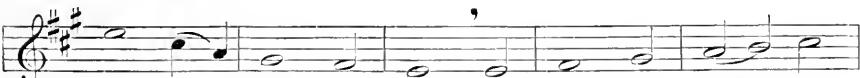
## MORNING HYMN

THOMAS MOORE

German Folk Tune

*Maestoso*

1. Thou art, O God, the life and light Of all... this
2. When youth-ful Spring a-round us breathes, Thy spir - it



won - drous world we see; Its glow by day, its  
warms her fra - grant sigh, And ev - 'ry flow'r the



smile by night, Are but re - flec - tions caught of Thee.  
Sum - mer wreathes Is born be -neath that kind - ling eye.

CELIA STANDISH

English Folk Tune

36 *Allegretto*

1. High a - bove the sky is shin-ing clear To wel-come Ar - bor  
 2. Here we make your bed, O ma-ple tree! The sun will help you

Day. Flow'rs are bloom - ing, bloom-ing fresh and fair, And  
 grow. Drift - ing snow will fall, to keep you warm When

all the world is gay. Birds are sing - ing high o - ver - head,  
 winds of win - ter blow. Wake from sleep when the spring draws nigh,

Cheer - i - ly, mer - ri - ly now they sing their lay; And it  
 Bud and bloom, bud and bloom 'neath the hea - ven blue. In your

blends with songs that the children sing As they welcome Ar - bor Day.  
 branch-es wide will the blue-bird build, And the breeze will talk with you.

REVIEW — *Continued*

## FAIRY LAMPS

JOHN B. REED

*Leggiero*

S. HOFFER

1. Fire - flies, fire - flies, lend your light, Soft and bright, through the night,  
 2. Fair - y folk will soon be seen, Come to glean a - corns green;



Like a fair - y lan - tern's ray, And make the way bright as day.  
 Cups that fall from yon - der tree With fair - y tea filled will be.

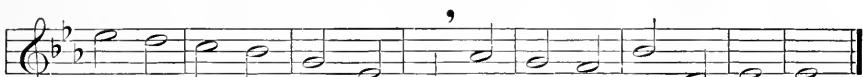
## TO-DAY

LOUISE STICKNEY

*Andante moderato*

LOUISE STICKNEY

1. All the world is full of work, With hours be-tween for play, .  
 2. Ev - 'ry day must have a night, That new days may ap - pear; .



One by one the mo - ments fly To fill a hap - py day. .  
 Yet to - mor - row nev - er comes, To - day is al - ways here. .

## NIGHT

ROSE ALDEN

*Andante*HAYDN  
Melody from the Allegro of the Fifth Symphony

1. Soft - ly falls the moon's pale ra-diance And mur-mur-ing  
 2. High in heav'n the stars are shin-ing, The sweetnes of



breez - es are steal - ing a - long; . Gent - ly touch - ing each  
 ro - ses is borne on the breeze; Low and clear comes the



fold - ed pet - ai And sing - ing each flow - er a lul - la - by song.  
 song of ev - 'ning, The twit - ter of birds from their nest in the trees.

## THANKSGIVING

EDNA KINGSLEY WALLACE  
*Con spirito*

W. W. GILCHRIST

40

soon 'twill be Thanks-giv - ing ; The pump-kins lie be -  
Un - cle Will, and . may be My Aunt Lou - ise and  
geth - er at the . ta - ble, Be - fore we eat the

side the wall, The tur - key has good liv - ing ; For  
lit - tle Lou, And Jam - ie and the ba - by, And  
tur - key brown, We'll hush our voi - ces' ba - bel, With

we must let him plump - er get, — He is not read - y  
Ned, and he will play with me, — O what a jol - ly  
one ac - cord to thank the Lord For na - ture's boun - ties

for us . yet, He is not read - y for us yet.  
time there'll be, O what a jol - ly time there'll be !  
we have stored, For na - ture's boun - ties we have stored.

J. G. HOLLAND  
*Con tenerezza*

## ULLABY

HOMER NORRIS

41

sigh - ing so low. Rock - a - by, lul - la - by, dear lit - tle rov - er !  
wav - er and weep. Rock - a - by, lul - la - by, o - ver and o - ver !  
spar - kle at dawn. Rock - a - by, lul - la - by, dear lit - tle rov - er !



Down in - to won - der-land Go, now go! Rock - a - by, lul - la - by,  
 Down in - to won - der-land Go, now go! Rock - a - by, lul - la - by,  
 Down in - to won - der-land Go, now go! Rock - a - by, lul - la - by,



dear lit - tle rov - er! Down in - to won - der - land go. . .  
 o - ver and o - ver! Down in - to won - der - land go. . .  
 dear lit - tle ro - ver! Down in - to won - der - land go. . .

### THE DREAM PEDLER

LUCY M. BLINN

*Moderato*

JAMES STANLEY



1. Up the street of slum - ber town Comes the cri - er with his bell,
2. Here are dreams of mer - ry spring,Tales that woodland blossoms tell,
3. Spells by sum - mer fan - cies wrought,Winter wonders here as well,



Call -ing soft - ly up and down, "Dreams to sell, O Dreams to sell,  
 While the blue-bells sweet-ly sing. Dreams to sell, O Dreams to sell,  
 All that fair - y love has taught. Dreams to sell, O Dreams to sell,



Will the chil-dren come to buy? Such a world of dreams have I. . .  
 Come, O chil-dren, come and buy, Such a world of dreams have I. . .  
 Will the chil-dren come to buy? Such a world of dreams have I." .



REVIEW — *Continued*

## THE WIND

CHRISTINA ROSSETTI

*Moderato*

T. E. MORRELL

43 

1. Who has seen the wind? Neith - er I nor you, .. But  
 2. Who has seen the wind? Neith - er you nor I, ... But  
 rall. . . .

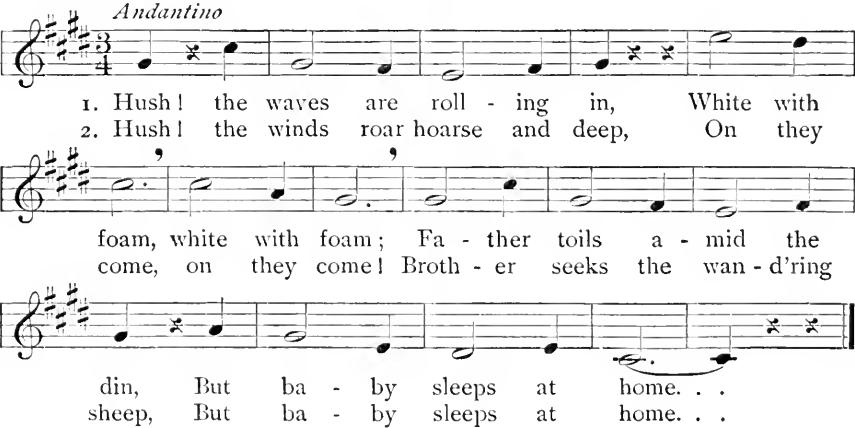
when the leaves hang trembling there, The wind is pass-ing through.  
 when the trees bow down their heads, The wind is pass-ing by. . .

## ULLABY

From the Gaelic

*Andantino*

Gaelic Folk Song

44 

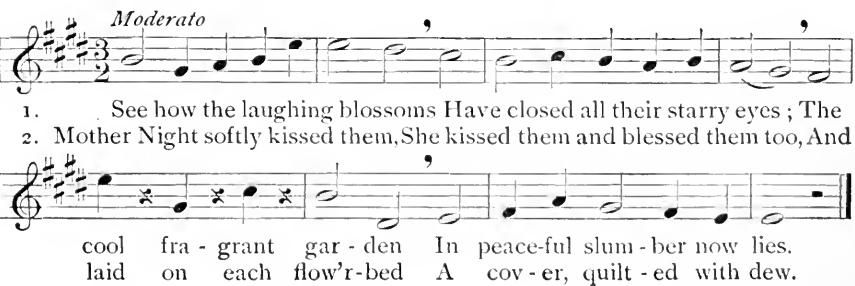
1. Hush! the waves are roll - ing in, White with  
 2. Hush! the winds roar hoarse and deep, On they  
 foam, white with foam; Fa - ther toils a - mid the  
 come, on they come! Broth - er seeks the wan - d'ring  
 din, But ba - by sleeps at home. . .  
 sheep, But ba - by sleeps at home. . .

## THE SLEEPING GARDEN

ABBIE FARWELL BROWN

*Moderato*

GLUCK

45 

1. See how the laughing blossoms Have closed all their starry eyes ; The  
 2. Mother Night softly kissed them, She kissed them and blessed them too, And  
 cool fra - grant gar - den In peace-ful slum - ber now lies.  
 laid on each flow'r-bed A cov - er, quilt - ed with dew.

## CONSOLATION

23

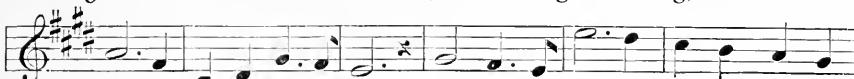
HARRIET BEECHER STOWE

*Andante con espressione,*

FELIX MENDELSSOHN

From the Pianoforte Composition  
"Songs without Words," Op. 30, No. 3

1. Still, still with Thee, When purple morning break-eth, When the bird  
 2. A - lone with Thee, A - mid the mys-tic shad-ows, The sol-enn  
 3. So shall it be . At last, in that bright morning, When the soul



wak-eth And the shadows flee ; Fair - er than morning, love- li - er than  
 hush of Na-ture newly born ; A - lone with Thee, in breathless a - do -  
 wak-eth and life's shadows flee : Oh, in that hour, fair - er than day-light



day - light, Dawns the sweet consciousness, I am with Thee !  
 ra - tion, In the calm dew and fresh-ness of the morn.  
 dawn - ing, Shall rise the glo - rious thought, I am with Thee !

## A GAME OF TAG

FLORENCE EVELYN PRATT

PHILIP H. GOEPP

*Allegro vivace**mf*

1. Lit - tle Jack Frost ran out one day, And called to the brook to  
 2. So the brook ran with mer - ry shout, And Jack at her heels in  
 3. O and a - las, how tired she grew! And slow and more slow her



come and play. "Let's play tag, and you must run, And  
 jol - ly rout. Down thro' fields, so brown and bare, And  
 light feet flew. Pant - ing hard she still ran on, Then



I'll be It, and we'll have fun. Old Fa - ther Win-ter will  
 to the woods with pi - ny air, Past might-y boulders so  
 reach'd the wide marsh, still and wan, Paused for a mo-ment, and



think I'm lost, Hur - rah!" cried lit - tle Jack Frost. .  
 gray and mossed, The brook led lit - tle Jack Frost. .  
 then was lost, "Hil tag!" cried lit - tle Jack Frost. .

JAMES EDMESTON

*Moderato*

Sicilian Melody (?)



1. Heav'n - ly Fa - ther, . . . ev - er lead . . us  
 2. Ho - ly Spir - it, . . . now de - scand - ing,



O'er the world's tem - pes - tuous sea;  
 Fill our hearts with . . . heav'n - ly joy,



Guard us, . . . guide us, keep us, . . . teach us,  
 Thus pro - vid - ed, par - doned, guid - ed,



For . . . we . . . have . . . no . . . help but Thee.  
 Noth - ing . . . can . . . our . . . peace de - stroy.



## REVIEW—Continued

## THE FOREST KINGS

FREDERICK SHAW

49

1. 'Tis where the riv - er rush - es A - down the  
 2. A - mong their lof - ty branch - es The winds are

moun - tain grand, . In sil - v'ry wreathes of  
 wont to play . . With ma - jes - ty and

moss a - doned, Som - ber pine trees stand.  
 king - ly mein They hold re - gal sway.

## THANKSGIVING DAY

JOHN B. REED

N. S. CHASE

*Moderato*

50

1. The days are grow-ing wea - ry, And sun-shine goes to bed too  
 2. A day when hap-py fa - ces Make sunshine un-der skies of

soon, And yet, be - fore No-vem-ber's o'er, Comes one day bright as June.  
 gray, When blossoms spring in hearts that sing To keep Thanksgiving Day.

## SINGING

MARGARET LIVINGSTON

F. REMSEN

*Moderato*

51

1. Sing-ing when the skies are dreary, Sing-ing when the day is long,  
 2. Sing when we a-wake at morn-ing, Sing a - gain at e - ven-song ;

Hearts a - glow with love and laughter, Cheer the world with joy-ful song.  
 So shall sweet me-lo-dious measures Sound the dreamland ways a-long.

ABBIE FARWELL BROWN

*Con spirito*

German Folk Tune



1. O I love the tale of a roar - ing gale, A  
 2. O I love to read of a no - ble deed, When  
 3. O I love a song of the bold and strong, The



he - ro like Cap - tain Kidd; Or of Rob - in Hood in the  
 In - di - ans bent the bow; Or the last brave fight of a  
 he - roes who dared to do; But when all is said they are



fair green wood. And the gal - lant deeds he did; But their  
 Red Cross Knight, In the days of long a - go. Yet it's  
 long, long dead, And the world's for me and you. There are



swords are rust, And their bones are dust, And ev - en their graves are hid.  
 best of all To be young and small, For now we can live and grow.  
 foes to fight, There is wrong to right, And we may be he - roes too.

## THE SWALLOW

CHRISTINA ROSSETTI

*Andantino*

MARGARET RUTHVEN LANG



1. Fly a - way, fly a - way, o - ver the sea,  
 2. When you come hur - ry - ing home o'er the sea,



Sun-lov- ing swal-low, for sum-mer is done. Come a - gain, come a - gain,  
 Then we are cer-tain that win-ter is past; Cloud-y and cold though your



come back to me .. Bring-ing the sum-mer and bring-ing the sun.  
 path-way may be .. Sum-mer and sun-shine will fol - low you fast.

C. B. EDMUNDS

*Andante*

1. 2. 3. O swing, swing, swing, swing, swing, swing,

1. The li - ly bells ring in the gar - den fair, To and fro,
2. The but-ter-cups stand in their robes of gold, Bright and gay,
3. The chil-dren of spring, with their fra - grant breath, Bud and flow'r,

Swing, swing, Swing, swing, swing, swing, The  
 Swing, swing, Swing, swing, swing, swing, And  
 Swing, swing, Swing, swing, swing, swing, For

soft and low; The vi - o - lets peep from the grass to share The  
 bright and gay; The white clovers treasures of hon - ey hold, And  
 hour by hour, Re-pea-t the glad mes-sage "There is no death, For

joy that the blue-birds know. Swing, li - ly bells, swing, whispering soft-ly  
 welcome the hap-py day. Swing, li - ly bells, swing, whispering soft-ly  
 life is the on - ly pow'r." Swing, li - ly bells, swing, whispering soft-ly

"Winter is past." Ring, joy-fully ring, Glo- ri-ous Spring-time has come at last.

# PART II

## NEW RHYTHMIC TYPES DEVELOPED

### CHAPTER I

THE RHYTHMIC TYPE, FOUR EQUAL TONES TO ONE BEAT  
REPRESENTED BY FOUR SIXTEENTH NOTES 

Rhythmic types compared



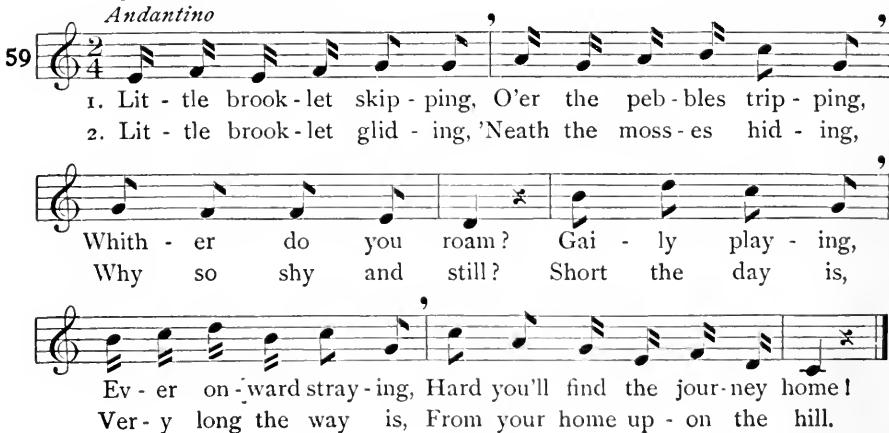
55 56 57 58

Gay Oc - to - ber, crisp and clear, Brings to us a wealth of cheer.

### THE RUNAWAY BROOK

ABIE FARWELL BROWN  
*Andantino*

German Folk Tune



59

1. Lit - tle brook - let skip - ping, O'er the peb - bles trip - ping,  
2. Lit - tle brook - let glid - ing, 'Neath the moss - es hid - ing,

Whith - er do you roam? Gai - ly play - ing,  
Why so shy and still? Short the day is,

Ev - er on - ward stray - ing, Hard you'll find the jour - ney home!  
Ver - y long the way is, From your home up - on the hill.

## PLAYING INDIAN

29

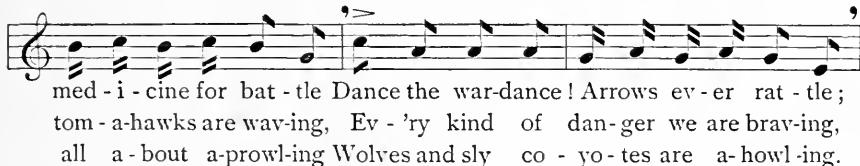
WILBUR WEEKS

*Marcato*

MARGARET DESMOND



1. Hark, the tom-tom, mu-sic of the red-man! Bear-skin tom-tom,  
 2. Bang the tom-tom, mu-sic of the red-man! Big chief tom-tom,  
 3. Hide the tom-tom, mu-sic of the red-man, No more tom-tom;



Which of them will hit us? Who can tell?  
 Rush-ing on the sav-age tribe pell-mell.  
 Sud-den-ly we give a whoop and yell!

## EARLY MORNING

CELIA STANDISH

EUGENE MEYERS

*Leggiero*

1. Oh, the joy of ear-ly morn-ing! Ere the hap-py day is dawn-ing,  
 2. Oh, the joy of ear-ly morn-ing! All the lie-a-a-beds we're scorning,



Hur-ry through the dew-y, dew-y clo-ver, Greet the sun-beam  
 Sing the dawn a mer-ry, mer-ry wel-come, Laugh with joy to



peer-ing o'er the hill. Oh, the joy of ear-ly morn-ing! Dewdrops gleam and  
 hear the rob-in trill. Oh, the joy of ear-ly morn-ing! Ev-ry heart with



spar-kle still; All the world is brimming full of glee In the ear-ly morn.  
 joy will fill; Na-ture greets us, boun-ti-ful and free In the ear-ly morn.

FREDERICK H. MARTENS  
*Giocoso*

PHYLLIS BRUNT



1. Heigh - ho ! From the tree Ripe, red ap - ples drop on me,  
 2. Heigh - ho ! If . the breeze Were to blow thro' trees like these,



Mer - ry breez - es shake them off the stems from which they're hang-ing.  
 And if pump-kins hung in - stead of ap - ples from their branch-es ;



Heigh - ho ! On the grass They are fall - ing as I pass ;  
 Heigh - ho ! I . know well, When those might - y pump-kins fell,



I will choose of all . the . best And leave the rest.  
 Un - der such a pump - kin . tree You'd not find me.



## APRIL RAIN

31

RACHEL MASON

M. BELLINGHAM

*Allegretto*

Drip-drop, drip-drop, A - pril rain, O - ver moun - tain, o - ver plain;



Rain clouds hide the sun in play; Sunbeams chase the clouds a-way.

## ON THE WHEEL

CELIA STANDISH

E. MEYER-HELMUND. Adapted

*Allegro moderato*

1. Long and lev - el lies the road be - fore us, Bright and blue the
2. Ev - 'ry sor - row to the winds we're flinging, Ev - 'ry heart with



sky bends o'er us, Voi - ces ring - ing clear in joy - ful cho - rus,  
joy is ring - ing, Ev - 'ry hap - py voice is gai - ly sing - ing,



While our wheels go whirring round, we shout Heigho, Heigh-o, Heigh-o!

While our wheels go whirring round, we shout Heigho, Heigh-o, Heigh-o!



Smooth and light - ly we as birds are fly - ing, Ech - oes to our  
Long and lev - el lies the road be - fore us, Bright and blue the



song re - ply - ing, Faint and far a - way the sounds are dy - ing,  
sky bends o'er us, Voi - ces ring - ing clear in joy - ful cho - rus,



All the world a - wakes to hear our cy - cling song.  
All the world a - wakes to hear our cy - cling song.

Rhythmic types contrasted

## THE JOLLY WHISTLER

N. WILLIS

*Animato*

Italian Folk Tune

1. Heigh - ol What - ev - er may be the weath - er, I al - ways am  
 2. Heigh - ol I'm cheer - y and nev - er wea - ry, For work is a

hap - py and gay, . . . If near me, (*whistle.*) hear me,  
 pleas - ure to me. . . If near me, hear me,

(*whistle.*) Whist - ling a mer - ry, mer - ry tune all the day.  
 Whist - ling a mer - ry, mer - ry tune light and free.

(*whistle.*)

## IN THE GARDEN

33

OLIVER ORDEN

W. W. NEHL

*Grazioso*

1. See, in the hap-py gar-den, sun-light, sun-light ! Pluck in the dew-y  
 2. Down in the hap-py gar-den, shad-ows, shad-ows Chase one an-oth-er



morn-ing A rare bou-quet.Come hith-er to the rose, but-ter-fly,  
 gai-ly Like clouds a - bove. Ho, yel-low as the broom, but-ter-cup !



No fair-er flow-er grows, but-ter-fly, Bright “Johnny-jump-up” is smil-ing as  
 O ! what a pret-ty bloom, but-ter-cup ! Tho’ “Bouncing Bet,” is be-having much



mer - ry as the day ; Wild “Rag - ged Sail - or,” tho’ blue, looks quite gay.  
 prim-mer than a dove, Blush-ing “Sweet Wil - liam” has told her his love.



## THE RHYTHMIC TYPE

Rhythmic types compared

Down where the brook is deep - est Lives a wa - ry trout.  
Of all the fish the fleet - est As he darts a - bout.

## KEEPING TIME

C. B. EDMUND

*Marcato*

1. All the larg - er clocks say "tick, tick, tick, tick,
2. Sol - diers march a - long with "tramp, tramp, tramp, tramp,"

And the small - er clocks say "tick, tick, tick, tick, tick, tick, tick, tick,"  
Change to dou - ble quick with "hep, hep, hep, hep, hep, hep, hep, hep,"

And the lit - tle watch - es all say "Tick - a, tick - a, tick, tick - a,  
While the mer - ry drum is beat - ing "Rub - a - dub - a - dub-dub - a -

tick - a, tick - a, tick," Tell - ing the time of day.  
dub - a - dub - a - dub," Lead - ing them on the way.

## COASTING

35

MARY VAUGHN

*Animato*

1. The sun is bright, the wind is chill; Down the hill we go! Our  
 2. Then slow-ly, slow-ly, up the hill, Not a pause to rest. Now,

sleds are swift, our voi - ces gay, Hur - rah for the drift - ing snow!  
 like an ar - row, down a - gain; In win - ter the games are best!

## OJIBWAY LULLABY

ISAAC BASSETT CHOATE

*Andante*

BENJAMIN WHELPLEY

1. The wind is in . the trees; Does my dar - ling ba - by hear  
 2. The stars are in . the skies; Does my dar - ling ba - by see  
 3. Then go to sleep, my child; Squirrels all are safe in bed,

What is whis-pered to his ear With the lisp-ing of the breeze?  
 How they blink at him and me, Bright as ba - by's shin-ing eyes?  
 Squirrels black and gray and red, And the lit - tle fox-es wild.

“Love will keep his moth - er near, And the ba - by  
 How they wink to him that he Is as safe as  
 Stars are shin - ing o - ver - head, And the winds with

need not fear— For the wind is in the trees.” . .  
 safe can be, For the stars are in the skies. . .  
 me have said, “Go to sleep, to sleep, my child.” . .

## IF I KNEW

RUDOLPH KRÜGER

Anonymous

*Allegro*

1. If I knew the place where the smiles were kept, No matter how large the  
 2. If I knew a box that was large e - nough To hold all the frowns I



key Or strong the bolt, I would try so hard, 'Twould o - pen I know for  
meet, I'd like to gath - er them, ev - 'ry one, From nurs - er - y, school and



me. Then o - ver the land and the sea, broad - cast, I'd  
street. Then, fold - ing and hold - ing I'd pack them in, And



scat - ter the smiles to - day . So that care - worn peo - ple might  
turn - ing the mon - ster key, . I would hire a . gi - ant to



hold them fast For . ma - ny and ma - ny a day.  
drop the . box To the depths of the deep, deep . sea.



LOUISE STICKNEY

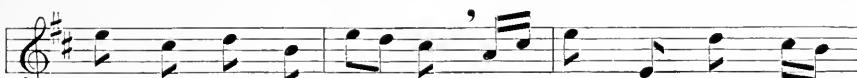
M. WHITE

*Marcato*

1. King Win - ter is a mon - arch bold, No dan - ger can a -
2. And when the wolves are howl - ing loud, O'er fro - zen lake and
3. Up near the north pole he re - sides, Where i - cy seas are



larm him, His bod - y is of i - ron mold, Nor  
riv - er, When round the blaz - ing hearth we crowd, And  
swell - ing. On moun - tains high they say be - sides He



sweet nor sour can harm him, Nor sweet, nor sour can  
rub our hands and shiv - er, And rub our hands and  
has a sum - mer dwell - ing, He has a sum - mer



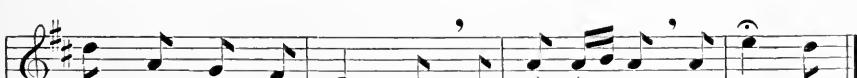
harm him. He lives his life quite out of doors, He  
shiv - er, When chill - ing storms are rag - ing round And  
dwell - ing. And when near us he holds his court, Let



lets no fire come near him; At pains and aches he  
frost - y winds are blow - ing, His heart is glad, he  
all ap - proach him bold - ly; This prince of right good



laughs and roars, And on - ly weak - lings fear . . him, And  
loves the sound, He laughs with joy o'er - flow - ing, He  
roy - al sport Re - ceives a cow - ard cold - ly, Re -



on - ly weak-lings fear him. King Win - ter, King Win - ter.  
laughs with joy o'er - flow - ing. King Win - ter, King Win - ter.  
ceives a cow - ard cold - ly. King Win - ter, King Win - ter.

80

81

Rhythmic types contrasted

82

83

84

Light-ly the snowflakes flutter down, Changing to white the tree-tops brown.

85

The day has gone and the dark shadows fall; Bright stars their vigil keep.

### THE SNOW BIRD

HEZEKIAH BUTTERWORTH

M. B. WILLIS

*Allegro*

86

1. In ro - sy light trills the gay swal - low, The  
2. The blue mar - tin trills in the ga - ble, The



thrusb in the ros - es be - low, . The mead-ow lark sings in the  
wren in the bird-house be - low, . On high in the elm flutes the



mead-ow, But the snow-bird sings in the snow, ah me! Chick-a -  
rob - in, But the snow-bird sings in the snow, ah me! Chick-a -



dee! Chick-a - dee! The snow-bird sings in the snow, ah me! Chick-a -

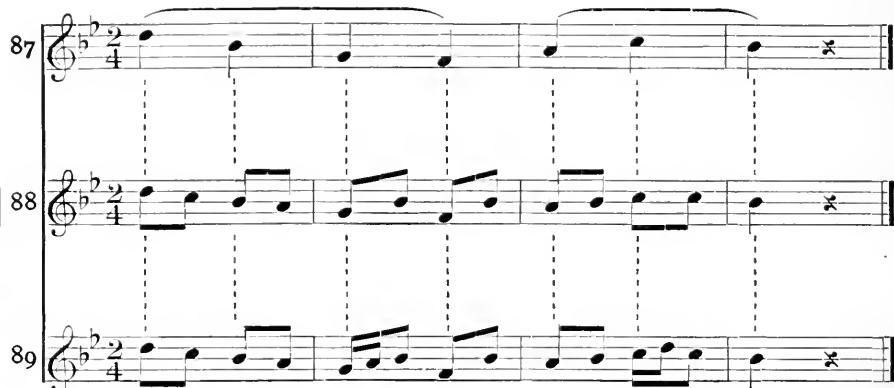


dee! Chick-a - dee! The snow - bird sings in the snow.



THE RHYTHMIC TYPE 

Rhythmic types compared




Ding, dong! Bells are ring-ing, Ring-ing in the New Year.



Skip-ping, trip-ping, danc-ing, pranc-ing, Round the May-pole go.



Snowflakes whirl-ing, danc-ing, twirl-ing, Wheel-ing, swirl-ing, fill the air.



1. Trav - 'ler, O be - ware! Will - o' - the - Wisp is there.
2. He's a danc - ing sprite; Fol - low him not at night.

MOZART

MARY STANHOPE

*Moderato*

From the Grand Opera "Marriage of Figaro"



1. Clear a - cross the snow, Sweet-ly there come and go
2. Chil - dren's voi - ces near, Join - ing the cho - rus clear,



Bells that ech - o far A song of love and glad - ness;  
 Sing of hap - py homes And deeds of lov - ing kind - ness;



Hear the Christ-mas bells, Their song a sto - ry tells,  
 None for - got - ten be Round our bright Christmas tree,



Good will to all men And peace on earth be - low.  
 Bear - ing for each one A gift of love and cheer.

## THE NEW YEAR

MARGARET LIVINGSTON

C. B. EDMUNDS

*Vivace*

1. A - ring - a - ching-ching, How the bells all ring! How they
2. A - ring - a - ching-ching, How the sleigh-bells ring! How they



chime out a rhyme of the sea - son! They say the year is done, And an -  
 say something gay of the sea - son! And far a-cross the snow Mer-ry



oth-er's just be - gun, And the cheer of New Year is the rea - son.  
 voi - ces come and go, And the cheer of New Year is the rea - son.

## THE DISAPPOINTING FAIRIES

FREDERICK H. MARTENS  
*Tempo di polka*

"Bohemian Dance"



1. Have you seen the fair -ies dance? We folk sel-dom have the chance; As  
 2. And as we to bed must go, When the stars be-gin to glow, And  
 Have you seen the fair -ies dance? We folk sel-dom have the chance; As



FINE.



fair -ies nev - er dance by day, On - ly in the lu - nar ray!  
 rise . when fair-ies dis - ap - pear, We'll not see them dance, I fear.  
 fair -ies nev - er dance by day, On - ly in the lu - nar ray!

FINE.



Then with - in the fair -y ring, When they dance the Fay -land fling,  
 While the oth - er way a - bout, Tho' the day-light brought them out;



D.C.



Light -ly trip -ping round they go Till the dawn be -gins to show.  
 If at morn to bed we crept, They'd be danc -ing while we slept.

D.C.



CELIA STANDISH

M. WHITE

*Molto moderato*

1. There's a sound in ear - ly dawn - ing, Shrill and clear it  
 2. Hid in trees, his tune com - plec - ing, Rob - ins sing their

rings each morn - ing, Ev - 'ry thought of slum - ber scorn-ing;  
 notes in greet - ing, For a word they seem en - treat-ing;

Hear him, Whist-ling Joe! 'Tis when the world from sleep is wak-ing,  
 Mer - ry Whist-ling Joe! And tho' the day be dark and drear-y,

While to work his way he's tak - ing, Loud the mu - sic  
 Still we hear his whis - tle cheer - y; He is nev - er

he is mak - ing; Hear him whist - ling! (*Whistle*)  
 sad or wea - ry; Hear him whist - ling!

Hear him whist-ling! (*Whistle*)      Mer - ry Whist-ling Joe!  
 Hear him whist-ling!      Mer - ry Whist-ling Joe!

## HORNS

Tan - tu - ral The horns are sound - ing, O

mer - ry they With mer - ry lay For a mer - ry hunt - ing day!

M. L. BAUM

Leggiere

Sicilian Folk Tune

99

1. Float with me on fan - cy's sea, Tra la la la la  
 2. Dip and skip a - cross the wave, Tra la la la la  
 3. Quaint and dain - ty gifts she gives, Tra la la la la

la, Sing high, . sing low, . Danc - ing and  
 la, Call far, . . call near, . Yon - der she's  
 la, Laugh hi, . . laugh hol . Sil - ver star -

dip - ping, our fai - ry boat slip - ping, Light o'er the  
 play - ing, and swing-ing and sway-ing, Sea - green her  
 fish - es in pearl - y pink dish - es, Strings of red

shim - mer - ing wa - ter is skip - ping. Hark, and  
 tress - es, the breez - es way - lay - ing; Down, far  
 cor - al, and rings if one wish - es; Love - ly

hear! a voice so clear, Tra la la la la, Is  
 down, be -neath the tide, Tra la la la la, So  
 things on sil - ver wings, Tra la la la la, O

ech - o - ing near! . Mer-maid - en's mer - ry song,  
 swift - ly she'll glide, . With her we'll div - ing go,  
 come when she sings. . Gar - lands of ros - y flow'rs,

Borne by the breeze a-long, Calls us to come and hear. .  
 Where hid - den wa -ters flow, O'er fields of gleam - ing pearl. .  
 From her strange o-cean bow'rs, All for our joy she brings. .

CELIA STANDISH

*Con spirito*

FREDERICK SHAW



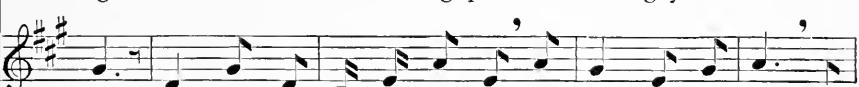
1. Heigh-ho! Heigh-ho! Heigh-ho! Loud our hors - es hoofs are  
 2. Heigh-ho! Heigh-ho! Heigh-ho! Hear our hors - es call their



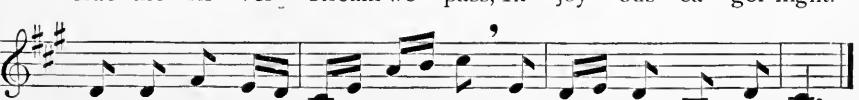
beat-ing, As fast be-neath their rap - id feet, The dust - y path-way  
 greet-ing, To all their kind, knee-deep in grass, Be - side the riv - er



flies. On fly our gal-lop-ing steeds as joy - ous as we And  
 bright. There down the beck-on-ing path with hearts gay and free Be -



o'er our heads the elm trees meet, Be - neath the sun - ny skies.  
 side the sil - ver stream we pass, In joy - ous ea - ger flight.



THE RHYTHMIC TYPE 

Bright thro' the cloud - y twi - light, Shine, sil - ver moon !

## A QUESTION



1. Tell me, sun-beams fair and bright, Where you kept your shining light,
2. Did you seek a dis - tant star, Or the moon in heav'n a - far ?



When the sun went down to sleep With - in the o - cean deep.  
Tell me, sun-beams fair and bright, Where you have spent the night.

J. W. GRAVES

English Folk Song

*Allegro*

1. D' ye ken John Peel, with his coat so gay? D'ye  
 2. Yes, I ken John Peel and auld Ru - by too,



ken John Peel at the break of day? D' ye  
 Ranter and Roy - al and Bell - man true; From the



ken John Peel when he's far a - way, With his  
 drag to the chase, from the chase to the view, From the



hounds and his horn in the morn - ing? 'Twas the  
 view to the death in the morn - ing.



sound of his horn call'd me from my bed, And the



cry of his hounds has me oft-times led For Peel's view hal - lo would



wa - ken the dead, Or a fox from his lair in the morn - ing.

## THE SANDMAN

MARY STANHOPE  
*Modcrato*

L. LIEBE



1. Sand-man at the door is tap-ping, Does he bring a  
 2. Day-times come the same old les-sons, Games that chil-dren



dream for me? Is it fold-ed in a rose-leaf, Or a shell from  
 al-ways play; Sandman, you've no end of won-ders, Journeys, too, all



dream - y sea? Sand - man, Sand - man, Soft - ly you are  
 far a - way. Sand - man, Sand - man, Dust of dreams you're



creep - ing, Sand-man, Sand-man, Soon I shall be sleep - ing.  
 throw - ing, Sand-man, Sand-man, Far a - way I'm go - ing.



ABIE FARWELL BROWN

LEO DELIBES

*Marcato*

1. Tramp, tramp, tramp! The sol - diers march a - long the street,  
 2. Tramp, tramp, tramp! The sol - diers' hearts are proud to - day, They



band play - ing gai - ly and hors - es pranc - ing.  
 swing down the street while the peo - ple cheer them.



Tramp, tramp, tramp! The drums keep time with stead - y beat, And  
 Tramp, tramp, tramp! The bright pro-cess - ion moves a - way ; We



bright - ly the sun on the ban - ner is glanc - ing.  
 fol - low the drums for we long to be near them.



Rhythmic types contrasted



### SKATING

LOUISE STICKNEY

*Con grazia*

GEORGE A. COPELAND

1. As light - ly as the swal - low that darts through the air And  
 2. A - cross the gleam-ing sur - face we mer - ri - ly skate, And

slides down the blue of the sky, . So o'er the smooth shin-ing  
 each with a hock-ey stick tries, . Back-ward and for-ward from

ice we glide, In sway - ing cir - cles we fly. . .  
 goal to goal, To strike the ball as it flies. . .

STANWOOD ELLIS

*Andante espressivo*

115

1. When lit - tle snow - flakes light - ly fall, They turn and  
 2. They some-times find a place to rest In lone - ly

turn and soft - ly call, "O com-rades, come and let us  
 tree or emp - ty nest; But when they see the o - cean

see, O com-rades, come and let us see What all this  
 clear, But when they see the o - cean clear, They kiss its

won - drous world may be, This won-drous world may be."  
 waves and dis - ap - pear, They quick - ly dis - ap - pear.

LILLA THOMAS ELDER  
*Gioioso*

PHILIP H. GOEPP

116

1. When the new green leaves are on the trees, When the  
 2. Man - y times he plays right by our house, Man - y  
 3. O I wish he did . not have to go For his  
 rob - ins are ev - 'ry - where, When all a - bout is the  
 times a - way down the street, Tho' far a - way when I  
 din - ner or off . to bed, Yet af - ter he goes the  
 fra - grance sweet Of blos - soms that scent the air, . Then  
 catch the sound, At once I am on . my feet, . And  
 mu - sic stays, Still sing - ing in - side my head. And  
 comes the man I like the best, When win - ter goes a - way, The  
 then I turn and spin and wheel And dance and skip and hop, Un -  
 then I sit quite still and think How good that spring is here, Be -  
 Hur - dy Gur - dy man who comes and plays here ev - 'ry day.  
 til the Hur - dy Gur - dy man has made his mu - sic stop.  
 cause the Hur - dy Gur - dy man can play both far and near.

## DREAM DANCES

FELIX GODDARD  
*Andante*

EUGENE ADAMS

117

1. 'Neath the shad - ow of arch - ing trees, Lo, a vi - sion ap -  
 2. Come thro' song of the au - tumn breeze Forms that fan - cy en -  
 pears; Cou - ples are thread-ing A meas - ure, and tread - ing To  
 dears; Phyl - lis the maid - en With gar - lands o'er - lad - en And



## THE FAIRY RING

CELIA STANDISH

*Grazioso*

KATHERINE MARVIN



1. Be-ware of the gleam of the glow-worm bright, It lights the fair - y  
2. And he that should tread in the fair - y ring, What time the moon rides

ring. Sev - en long years he will lie a - sleep, Who  
high, Elf - ins will bear him a - way, a - way, Tho'

hears the fair - ies sing. Naught can break his slum - ber deep,  
slumb'ring deep he lie. . . Safe - ly hid from light of day

Naught can help or save him. Mor - tal, be-ware of the

glow - worm light, Be - ware the fair - y ring. . .

## A DIALOGUE

HARVEY WORTHINGTON LOOMIS

*Cantabile*

L. S. WILSON



Loo, loo, loo, . . . May with her won-der-ful  
Loo, loo, loo, . . . Gold - en the dream of Ju -

1. Which of the months do we love the best? Loo, . . . loo, . . .  
2. Sil - ver the trumps of the March - time gales, Loo, . . . loo, . . .

spell; . . . Loo, loo, loo, . . .  
 ly; . . . Loo, loo, loo, . . .  
 loo, . . . But how rich is De - cem - ber, with Yule - tide blast;  
 loo, . . . Soft - ly plaint - ive the voice of Sep - tem - ber wails,

Still 'tis the year's fare-well. Give to me A - pril, born of a tune,  
 "Sum-mer is born to die!" Pomp of Oc - to - ber, soon to be lost,  
 Loo, . . . loo, . . . loo, . . . Loo, loo, . . . loo, . . .  
 Loo, . . . loo, . . . loo, . . . Loo, loo, . . . loo, . . .

Loo, loo, . . . loo, . . . Which of the months of the  
 Loo, loo, . . . loo, . . . All of the months in the  
 Fair - er the car - ni-val col - ors of June.  
 Sea - son of bloom - ing, or sea - son of frost.

year a - lone Shall reign like a queen on her throne.  
 whole round year, We treas - ure each one the most dear.

## THE RHYTHMIC TYPE , THE TRIPLET

120 Rhythmic types contrasted

'Neath the eaves of the barn flit - ter - ing

swal-lows Chirp and cheep, till they're all ready for bed.

Slowly 'neath the waves, shimmering, dancing, Grew the cor-al is-land.

## THE FAIRY GODFATHER

LOUISE STICKNEY  
*Tranquillo*

## PURCELL

1. Tho' you lin - ger to lis - ten, To hear me come  
2. Tho' you watch and you won - der, Be - side you I'm  
3. Cin - der - el - la's ad - ven - tures Were naught to my

creep-ing, come creep-ing, You can - not help nod - ding and  
stop - ping, I'm stop - ping, The sand in your wea - ry eyes  
won - ders, my won-ders; The sand-man ne'er fails and ne'er

sleep-ing, The sand of the sand-man is thrown in your eyes.  
drop-ping, I bring you each eve-ning some strange new sur-prise.  
blun-ders,—A real fai-ry god-fa-ther, mer-ry and wise.

## A LAUGH

J. ZISKA

*Vivace*

1. A laugh is just like sunshine bright, It fresh - ens the day; It  
 2. A laugh is just like mu - sic sweet, It stays in the heart; And



tips the peaks of life with light, And clouds melt a - way. The  
 where its mel - low notes are heard All trou - bles de - part. The



soul hear-ing it feels, cheering it, hope grow-ing more strong; A  
 thoughts meet-ing it come greeting it, sweet,hap - py, and light—A



laugh is just like sun - shine bright to cheer us a - long!  
 laugh is just like mu - sic sweet to make liv - ing bright.

## ROSE OF ALLANDALE

CHARLES JEFFREY

*Moderato*

S. NELSON



1. The morn was fair, the skies were clear, No breath came o'er the  
 2. Wher - e'er I wan - dered, east or . west, Tho' fate be - gan . to .  
 3. And when my fe - vered lips were parch'd On Af - ric's burn - ing



sea, When Ma - ry left her high - land cot, And wan - dered forth with  
 lour, A . sol - ace still was she to me, In sor - row's lone - ly  
 sand, She whis - pered hopes of hap - pi - ness, And tales of dis - tant





me: Tho' flow - ers deck'd the mountain's side, And fra-grance filled the hour, When tem - pest lash'd our gal - lant bark, And rent her shivering land; My life had been a wil - der-ness, Un - blest by for - tune's



vale, By far the sweet-est flow - er there, Was the Rose of Al - lan - sail, One maid - en form withstood the storm, 'Twas the Rose of Al - lan - gale, Had fate not link'd my lot to hers, The .. Rose of Al - lan -



dale, }  
dale, } Was the Rose of Al - lan - dale, the Rose of Al - lan - dale, By  
dale,



far the sweet - est flow - er there, Was the Rose of Al - lan - dale.



L. M. JONES

*Con spirito*

EDGAR THORNBURG



Hark ! down in the square, Gay crowds gathering there ; A great procession ad-  
file cav-al-ry proud, With fine spir-it en-dowed ; Their ea-ger hors-es are



vanc - ing ! Flute with fife, Giv - ing the air new life, Fol - low the  
pranc - ing ;



lead of the bu-ble's brass-y blare, As on-ward O'er them wave Fluttering



ban - ners of the brave, Their stars in the sun - light danc - ing.



# PART III

## THE INTERMEDIATE SHARPS AND FLATS IN STEP-WISE PROGRESSIONS

### CHAPTER I

#### INTERMEDIATE TONES

| Melodic<br>progres-<br>sions |      |
|------------------------------|------|
| 2                            | #1 2 |
| 3                            | #2 3 |
| 6                            | #5 6 |
| 7                            | #6 7 |

ROSE ALDEN  
*Andante*

#### DAY IS DONE

1. Gold-en sun-beams hide a-way, Slow-ly fades the light of day,  
2. O'er the hill-top, shin-ing bright, Comes a gleam of mel-low light,

Whip-poor-will is soft-ly call-ing "Day is done."  
Soft on wood and mead-ow fall-ing; Day is done.

M. L. BAUM  
*Giocoso*

#### IN THE KITCHEN

English Folk Tune

1. Ma-ry is a-bak-ing, Something good she's making, Gin-ger-bread for  
2. Next a ti-ny try-cake, She con-sents that I make, Just to show the

moth-er's tea, I know; Eggs she beats a-whir-ring, Flour and but-ter ov-en's pip-ing hot; See it come out smil-ing, Gold-en brown, be-

stir-ring, In the bowl all round and round, Good things go.  
guil-ing,— Ma-ry bids me eat it up, On the spot.

HARVEY WORTHINGTON LOOMIS

*Allegro marziale*

1. Rub - a - dub! Rub - a - dub! With a drum - stick in each  
 2. Rub - a - dub! Rub - a - dub! While the cym - bals clash and



hand, And the straps a - cross my shoul-ders—here, e - rect I clang, And the big bass drum goes down the line with biff, boom



stand—Toot - a - too! Toot - a - too! 'Tis the mu - sic of the bang! Toot - a - too! Toot - a - too! See the mar - shal's swinging



fife—O a drum-mer boy Has the ver - y best kind of stick—O a drum-mer boy Keeps them all on the dou - ble



life. Toot - a - too! Toot - a - too! Is the bu - gle's mar - tial quick. Rub - a - dub! Rub - a - dub! Hear me tap - ping just in



sound—“Right a - bout! Right a - bout!” Ev - 'ry boy, in hon - or time, “To the front! To the front!”'Tis a sum-mons quite sub -



bound, O - beys the “For - ward! march!”As flags a - bove us wave,Then lime, O - beys the “For - ward! march!”As flags a - bove us wave,Then



for - ward march, We're the sol - dier boys true and brave.

Melodic progression  
5 ♫ 3



Melodic progression  
8 b7 6

Hark! I hear the ev'-ning bell; Soft it ech-oes in the dell.



Melodic progression  
6 b6 5  
2 b2 1

Lord - ly mountains, white with snow, Guard the hid - den gold be - low.



Bright flow - ing riv - ers and moun - tains grand, And



wood - lands a - adorn our beau - ti - ful land.

Melodic progression  
3 b3 2

### IN THE CANOE

FREDERICK H. MARTENS

*Tempo di valse*

M. WHITE



1. Rock-ing, swing-ing, sway-ing, Hap-pi - ly we glide; Rock-ing, swing-ing,
2. Shad-ows, shift-ing, stray-ing, O-ver-hang the stream, Shadows, shift-ing,



sway-ing, On the glass - y tide. O'er us, mys - tic gleam-ing,  
stray-ing, As we glide a-dream. Si - lence round us weav - ing,





Rides a gold-en moon, Breez-es of night soft-ly croon, While ev- er  
 Rides a gold-en moon, Breez-es of night soft-ly croon, While ev- er



swirl-ing, purl-ing, Flow-ing wa-ters play, Rill-ing a-new Past our ca-noe,  
 swirl-ing, purl-ing, Flow-ing wa-ters play, Rill-ing a-new Past our ca-noe,



Rip-pling a-long, Sing-ing their song; Feathered oars fling-ing, The sil-verdrops  
 Rip-pling a-long, Sing-ing their song; Feathered oars fling-ing, The sil-verdrops



cling - ing In show - ers, crys - tal show - ers of spray.  
 cling - ing In show - ers, crys - tal show - ers of spray.



INTERMEDIATE TONES—*Continued*

136

2 1 2  
3 2 3  
6 5 6  
7 6 7

## I WONDER

MARCO FULLER

*Allegro*

LÉO DELIBES

136

1. I won - der if the snow - flakes Are a flock of gay, white  
2. They fly a - gainst the win - dow, And they beg me to come

but-ter - flies That lin - gered till the storm king Came and caught them to the  
out and play, And when I do not an - swer, They all cry and melt a -

skies. . I won - der if he feeds them On hon - ey from white  
way; . Sometimes they fly down quick - ly, . And fling themselves a -

cherry blooms, That skyward float in Maytime, When the winds sweep the orchard  
against the pane, But what they want to tell me Is, a - las! not so ve - ry

rooms. I won - der if it's lone - some Up there where all the  
plain. I won - der if they're try - ing To come in - side and

sky is gray, And if they are not sometimes Very glad to fly a - way. .  
leave the storm, If so, I ought to tell them They will find it far too warm.

Melodic  
progres-  
sions  
2 1 2  
3 2 3  
6 5 6  
7 6 7

Melodic  
progres-  
sion  
5 4 3

138

June, thou month of roses, we welcome you here;  
Oh, thou art the loveliest month of the year!

## THE COMING OF SPRING

M. L. BAUM  
*Grazioso*

M. WHITE

139

1. Have you seen the buds on the ma - ple tree? Have you
2. Have you felt the thrill in the west - ern breeze? Have you

seen the blue of the sky?. There's a look of life o - ver  
felt the kiss of the sun?. There's a her - ald hail - ing us,

ev - 'ry - thing, There's sun - shine low and high. Have you  
"Sigh no more, For win - ter's reign is done." With a

heard the sound of the rob-in's note? Brooks are bubbling with glee. A  
hush. a heark-en-ing,waits the world,I Hopes, and knows not a fear. A

promise there is of the com-ing of Spring,She comes to you and me.  
rush, and a shout, and green banners hung out,Sweet Spring at last is here.

140

I love to read the sto - ry Of the he - roes bold of long a - go.



141 Melodic progressions  
2 b2 1  
3 b3 2  
6 b6 5

## THE DREAM SHIP

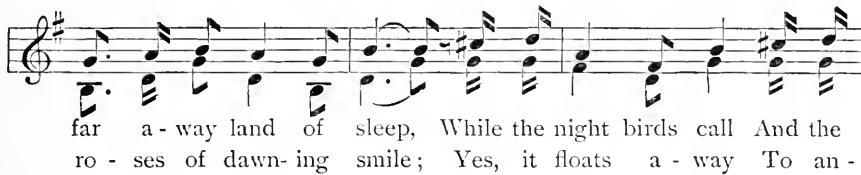
R. HELLER

ARTHUR ELSON



142

1. The dream - ship sails on the moon - lit sea From the  
2. The dream - ship sails for the morn - ing land Where the



far a - way land of sleep, While the night birds call And the  
ro - ses of dawn - ing smile; Yes, it floats a - way To an -



light dews fall, And the stars their vi - gils keep.. A  
oth - er day Man - y long and sleep - y miles.. O



soft breeze sighs in the shin - ing sails, And an  
light and free o'er the star - ry sea It will



an - gel's lul - la - by.. Floats o - ver the sea To my  
sail be - yond the night, And safe to the shore It will



ba - by and me As the ship comes sail - ing by. . .  
bring us once more For an - oth - er day's de - light. . .

Melodic progression  
6 b6 5

M. L. BAUM

CARLO ROSSI

143 *Andante con moto*

1. Tra la la la la la la, Come, let us dance! Tra la la la la la,  
 2. Tra la la la la la la, Curt - sey once more; Tra la la la la la,

Tra la la la la la, Dan-cers are sprightly, Feet step-ping light-ly,  
 Tra la la la la la, Once more ad - vanc-ing Grace-ful - ly danc-ing,

*rall.*

Deep the curt - sey bend - ing; All gai-ly take their pla-ces, Counting their  
 Slow, and sure, and state - ly; Trip on in court-ly measure, Smil-ing with

*rall.*

pac - es. Tra la la la la, Tra la la la la, Grace-ful and slow.  
 pleas-ure. Tra la la la la, Tra la la la la, Grace-ful and slow.

INTERMEDIATE TONES — *Continued*

Melodic progression  
3 2 1 5 6 6

Melodic progression  
3 2 1 2 6 5 6 7 6 7

Great ships are sail-ing, swift-ly sail-ing, Sail-ing home o'er the sea.

Melodic progression  
3 2 4 5

First the show-er, then the flow-er Tells the world that A-pril's here.

Brownies skip-ping, tumbling, trip-ping, Shake the dew-drops from the leaves.

## THE MORNING STAR

Anonymous  
*Leggiero*

W. W. GILCHRIST

1. So ear-ly why, and whence so far, O la-dy bright, fair morning star, In
2. Your nod and smile recall, you see, Those summer morns that waken me, In

ra-diant robes of splendor rare, A gold-en glo-ry in your hair, With time to catch a glance from you, While all the skies were coming blue, And

shin-ing eyes so clear and blue, All fresh-ly bathed in morning dew? birds a-tilt on leaf-y spray, Were bid-ding each his mate good-day.

*Allegro non troppo*

1. O - ho - ye - ho, Ho - ye - ho! Who's for the fer - ry? The  
 2. O - ho - ye - ho, Ho - ye - ho! "I'm for the fer - ry, The  
 3. O - ho - ye - ho, Ho! you're too late for the fer - ry! The



bri - ar's in bud, the . sun go - ing down, And I'll  
 bri - ar's in bud, the . sun go - ing down, And it's  
 bri - ar's in bud, the . sun go - ing down, And he's



row ye so quick and I'll row ye so stead - y, And  
 late as it is, and I haven't a pen - ny, And  
 not row - ing quick, and he's not row - ing stead - y, You'd



'tis but a pen - ny to Twick-en-ham town; The fer - ry - man's slim, and the  
 how shall I get me to Twick-en-ham town?" She'd arose in her bonnet, and  
 think 'twas a jour - ney to Twick-en-ham town. "O - ho! and O - ho," you may



fer - ry man's young, And he's just a soft twang in the  
 oh, she look'd sweet As the lit - tle pink flow - er that  
 call as you will, . The moon is a ris - ing on



turn of his tongue, And he's fresh as a pip - pin and  
 grows in the wheat, With her cheeks like a rose and her  
 Pe - ter - sham hill, And with Love like a rose in the



brown as a ber - ry, And 'tis but a pen - ny to  
 lips like a cher - ry, "And sure, you are wel - come to  
 stern of the wher - ry, There's dan - ger in cross - ing to



Twick-en-ham Town. O - hoi - ye - ho, Hoi - ye - ho, Hoi - ye - ho, Ho!  
 Twick-en-ham Town."O - hoi - ye - ho, Hoi - ye - ho, Hoi - ye - ho, Ho!  
 Twick-en-ham Town. O - hoi - ye - ho, Hoi - ye - ho, Hoi - ye - ho, Ho!



Melodic progressions  
 3 b3 2  
 6 b6 5  
 2 b2 1



Melodic progression  
 8 b7 6

Home again! Home! Harvest is done, Follow, ye gleaners! Your rest is won.

### ULLABY

M. L. BAUM  
*Con grazia*

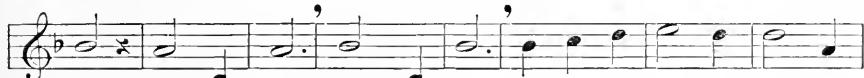
F. REMSEN



1. Lul - la - by, Lul - la - by, Flut - ter - ing snow-flakes fill the sky;  
 2. Lul - la - by, Lul - la - by, Dawn will soon light the pearl - y sky;



Down - y soft feath - ers from cloud - y wing, Ea - gles downward are fling -  
 Ba - by will wa - ken to greet the sun, Soft fringed eye-lids will o -



ing, Ba - by, sleep, snow lies deep, O - ver the mead - ows, heap on  
 pen; Clo - ver bright 'neath the white Waits for the birds and rain - drops



heap; Cov - ring the clo - ver, Till win - ter's o - ver, Win - ter winds  
 light. Sleep, ro - sy clo - ver, Ro - bin the ro - ver, Home will not



sigh, a lul - la - by, . . . . lul - la - by. . . . .  
 fly till by - and - by, . . . . by - and - by. . . . .

ANTON VON KLESHEIM

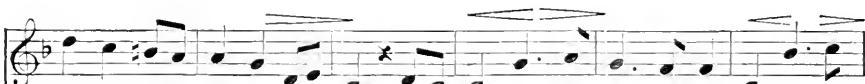
Translated

mp *Moderato*

JOSEPH KREIPL



1. When breez-es of May melt the snow ev - 'ry - where, And vi - o - lets  
 2. When ros - es are blooming the heart's filled with glee, For rose-time is



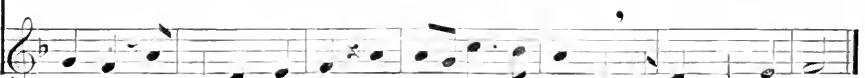
blue lift their heads in the air; The sweet birds awak'ning from winter-long  
 joy time, yes, all will a - gree; The ros - es bloom sweetly just once ev'ry



rest, Be-come a - gain mer-ry, become a - gain mer-ry. Be-come a - gain  
 year, But joy blooms for all time, but joy blooms for all time, But joy blooms for



merry and sing from full breast, Become again merry, and sing from full breast,  
 all time, and is ev - 'ry - where, But joy blooms for all time, and is ev - 'ry - where.



INTERMEDIATE TONES — *Continued*

Melodic progressions

|   |    |   |
|---|----|---|
| 7 | 56 | 7 |
| 6 | 25 | 6 |
| 3 | 22 | 3 |
| 2 | 51 | 2 |

154

Gleam-ing, stream-ing, dash-ing, flash-ing, Glanc-ing, danc-ing all the day ;

155

Play-ing, spray-ing, springs the fountain, Nev-er slow or . wea - ry.

## THE DREAMER

CELIA STANDISH

*Larghetto*

SCHUBERT

Melodic progression

|     |      |
|-----|------|
| 524 | (5)6 |
|-----|------|

156

1. Swift - ly o'er the win - try sky Wind-blown clouds are fly - ing,  
 2. Soon the blue-bird's song will ring, All the dai - sies call - ing,

'Neath the drifts heap'd white and high There's a dai - sy ly - ing,  
 Soft will come the rains of spring On its pil - low fall - ing.

Dream-ing of the sum - mer sky, Dream-ing of the days gone by,  
 Op - 'ning wide its shin - ing eye, Dai - sy then will greet the sky,

Wait-ing till the spring is nigh, Fast a - sleep 'tis ly - ing.  
 See the hap - py blue - birds fly, Oth - er . dream-ers call - ing.

## THE AMERICAN FLAG

ABBIE FARWELL BROWN

*Marcato*

GIUSEPPE GIORDANI

Melodic progression

|     |      |
|-----|------|
| 524 | (5)6 |
|-----|------|

157

1. Flag of the brave, flag of the free ! Hon-or and love from all is thy  
 2. Flag of the brave, flag of the free ! Beau-ti - ful sight for hearts that are



due. O-ver the land, over the sea, Flourish thy colors, red, white, and blue.  
true. When far from home proudly we see Thy brilliant colors, red, white, and blue.



Brave hearts have bled, brave souls have sped, Following where this bright banner  
Just - ly we are proud of each bar, Proud - ly we count each gleaming white



led. Flag of the brave, flag of the free ! Our loyal hearts beat proudly for thee.  
star. Flag of the brave, flag of the free ! Cheer after cheer is echoed for thee.

### FLOWERS ASLEEP

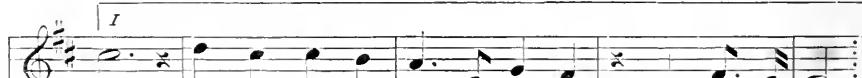
MARY STANHOPE

*p Legato*

REYNALDO HAHN



1. { "Be-neath the shelt'ring leaves, my children," Moth-er Na-ture said one  
  { The warm snow for your downy cov - er High a-bove you I will  
2. { Then slum-ber while the rugged win - ter Roams the world in ea - ger  
  { And when you hear the rain-drops falling, Wait an-oth - er qui - et



day, "All your blos-soms safe in slum-ber Now I must lay.  
quest, Your warm nook he dare not en - ter, Safe you may rest;



heap. . All the song-birds I will si-lence — Sleep, chil-dren sleep.  
hour; . But when rob - in clear is call - ing, Wake, ev - 'ry flow'r!"

Melodic  
progress-  
sion 159  
6 b7 8



Fai-ries dance in the moon's bright ray ; Tell me where they hide all day.

Melodic  
progress-  
sions  
2 b2 1  
6 b6 5  
3 b3 2



MARGARET JOHNSON

L. S. WILSON

*Giocoso*

1. When Tom - my Brown went out to sail, He leaned too far a -
2. This fish was weep - ing sore with woe, To school he could not
3. He clapped his lit - tle fins for glee That so much bet - ter



cross the rail And dropped his pre - cious glass - es! He  
hope to go, Be - cause he was near - sight - ed. When  
he could see, And now, ful - filled his wish - es, His



saw them sink, but nev - er knew A fish was sit - ting  
look - ing up thro' tears that rose, He caught those glass - es  
heart is ev - er light and gay, For off he went that



'neath the blue, Where wave the long sea grass - es.  
on his nose, And was - n't he de - light - ed!  
ver - y day, And join'd a school of fish - es.



From the Italian

*Andantino*

Neapolitan Folk Song

162



1. Now 'neath the sil - ver moon O - cean is glow - ing, O'er the calm  
 Here balm - y ze - phyr - s blow, Pure joys in - vite us, And as we  
 2. When o'er thy wa - ters Light winds are play - ing, Thy spell can  
 To thee, sweet Na - po - li, What charms are giv - en, Where smiles cre -



bil - low Soft winds are blow - ing Hark, how the  
 gent - ly row, All things de - light us.  
 soothe us, All care al - lay - ing, Home of fair  
 a - tion, Toil blest by Heav - en.



sai - lor's cry Joy - ous - ly ech - oes nigh, San - ta Lu -  
 po - e - sy, Realm of pure har - mo - ny, San - ta Lu -



ci - a! San - ta Lu - ci - a! San - ta Lu - ci - a!



INTERMEDIATE TONES—*Continued*

| Melodic progressions |   |
|----------------------|---|
| 3                    | 2 |
| 6                    | 5 |
| 7                    | 6 |
| 2                    | 1 |

Dan-cers greeting, now are meeting, Then are re - treat- ing two by two.

## PATRIOTISM

HAYDN

MARGARET LIVINGSTON  
*Con spirito*

From the Oratorio "The Creation"

1. True pa-triots they, with cour - age high, Who foes of right have
2. 'Tis they for - bid that man shall kneel In slav - 'ry 'neath a

dared de - fy, And won a vic - to - ry sub-lime For all the  
des - pot's heel. 'Tis they pro-claim in ev - 'ry land That strong the

| Melodic progression |   |
|---------------------|---|
| 3                   | 4 |

world through - out all time In free-dom's cause,  
sons of men shall stand In free-dom's laws.

## A NIGHT OF CARNIVAL

FELIX GODDARD

ROBERT WALTON

*Con moto alla marcia*

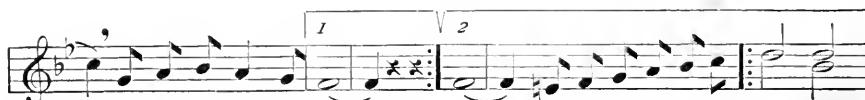
1. { The town's a-blaze to-night, ta la la, ta la la la. How splen-did  
 { The streets are filled with floats, ta la la, ta la la la. Bright cars and  
 2. { The cym-bals clang and clash, ta la la, ta la la la. The hors-es  
 { Old time him-self may wait, ta la la, ta la la la. Not one de-



is the sight! ta la la, ta la la la. 'Tis a civ-ic cel - e -  
 gild-ed boats, ta la la, ta la la la. 'Mid the gar-lands of the  
 prance and dash, ta la la, ta la la la. For the pres-i-dent's ap -  
 serts the fête, ta la la, ta la la la. For the nev-er ceas-ing



bra-tion, A mag-nif-i-cent o-va-tion; Ev-'ry heart's a-thrill,  
 flow-ers And the gay con-fet-ti show-ers, Mus-ic floods the air.  
 pear-ing, How the mul-ti-tude is cheer-ing With a hip hur-rah,  
 clam-or And the pyr-o-tech-nic glam-or Seem to say to all,



... ev-'ry spir-it a-light.

... in a tor-rent of

... see the rock-ets a-flash!

... "It is nev-er too

notes. And there ever is a tramp, tramp,  
 bright, bright,

late!"



tramp, tramp, Tramp on the broad highway, A-blending with the blare, blare,  
 bright, bright, Shine of e-lec-tric ray. The flut-ter-ing of white, white,



blare, blare, Blare of the bands that play. Not a mor-tal has a  
 white, white Stars of the flags that play In the col-ors of the



Melodic  
progress-  
sions  
3 b3 2  
6 b6 5  
8 b7 6

168

## O HAPPY DAY

HERMANN GOETZE

From the German  
*mf Legato*

169

1. One A-pril morning bright and clear, The sweetest time of all the year, We  
2. With hearts a-let each flow'r to greet, That made our pathway fair and sweet, With



wan-dered free o'er vale and hill, By winding stream and babbling rill. The  
hearts that heard the spring-time's call, We wander'd happy children all. Tho'



rob-in's song was loud and gay, All Na - ture sang that A - pril day, O  
Time that friendly band may part, He can-not change the loy-al heart. O



hap - py day, O day so dear, The sweet-est time of all the year, O



hap - py day, O day so dear, The sweetest time of all the year.

### SONG STORY—MABEL AND THE BLUEBIRD

MARCO FULLER

*Con grazia*

M. LANSEN

170



1. A blue-bird swung in leaf - y tree, The song he trilled was glad and
2. Next day in wood-land wild and deep, She sought where may-flow'r's shyly
3. Next morning, just at break of day The searchers found her where she



free ; He did not see Miss Mabel, down be-low, What she plann'd, a-las ! he  
creep ; She lost her way, and when night closed around, Calling, cry-ing, still she  
lay—When home once more, she ran the bird to free ; Drooping si-lent, sad, as



did not know. Clev-er - ly she set a trap, and lo ! Pris'-ner was he.  
heard no sound. Sobbing, she up - on the moss - y ground Fell fast a - sleep.  
bird could be, "If you're homesick as was I," said she, "Then fly a - way!"



INTERMEDIATE TONES — *Continued*

Melodic progressions  
 6 25 6  
 7 26 7  
 2 21 2  
 3 22 3

Melodic progression  
 3 24 5

## THE ANVIL'S SONG

CELIA STANDISH  
*Moderato*

J. L. ROECKEL

2. The i - rons in the fire will lie, Till they are white with

song, Loud rings the an - vil's song ! Kling, klang, lang, ling ! With beat, As fast the ham - mers beat ! Kling, klang, lang, ling ! With

clear the an - vil's an - swer rings, Kling, klang, lang, ling ! clear the an - vil's an - swer rings, Kling, klang, lang, ling !

## HARE AND HOUNDS

ROUND

M. JAMES

2

174

Ho! they're after us. O see them running Down thro' the wood and over the hill.  
 Ho! they're after us! O see them running! How it makes our pul-ses thrill!  
 Ho! Ho! On we're running, swift and still.

## THE WIND

ROUND

J. M. McLAUGHLIN

2

175

The wind is gent - ly blow - ing, it comes from dis - tant seas; .  
 It soft - ly mur - murs se - crets a - mong the tall - est trees. .  
 The meadow grass is wav - ing, to greet the wel - come breeze.

## JUNE

CELIA STANDISH

EMIL KARL JANSER

1

176

*p* *Moderato*

1. From each rose and fern and dai - sy, From each dewdrop sparkling clear,  
 2. "Come," it says, "The win - ter's o - ver, And the summer's come at last,  
 3. Green the grass on ev - 'ry hill-side, Brooks are laughing, skies are blue,

Comes a voice this sum - mer morn - ing, Bring - ing mu - sic to my ear.  
 O be mer - ry in the sun - shine, Hap - py June will soon be past.  
 Chil - dren, come, when birds are sing - ing, Moth - er Na - ture calls for you.



Melodic  
progress-  
sions  
8 b7 6

High up in the tree - tops, hid - ing a - far,

Birds whis - tle a tune that tells where they are.



Melodic  
progress-  
sions  
3 b3 2  
6 b6 5  
2 b2 1

Rol-ler skates are jol-ly, I know, But strike a hummock—down you go !

### FAREWELL<sup>1</sup>

FREDERICK H. MARTENS  
*Andante*

M. BELLINGHAM



1. When sum - mer's fra - grant breeze Thro' the trees
2. Hark, then, when na - ture's voice Bids re - joice,



Comes a - stray - ing, Then all the rus - tling leaves  
Breez - es play - ing, Soft through the rus - tling leaves



<sup>1</sup> The melody is in the alto



Ev - er mur - mur, say - ing. . Now lay your  
Ev - er mur - mur, say - ing, . Now lay your



books a - side, Let them bide, Na - ture's call - ing!  
books a - side, Let them bide, Na - ture's call - ing!



Come, 'tis va - ca - tion time, O - obey . the .  
Come, 'tis va - ca - tion time, O - obey . the .



spell! Com-rades all, till we meet a - gain, fare - well!  
spell! Com-rades all, till we meet a - gain, fare - well!



INTERMEDIATE TONES — *Continued*

Melodic progressions

180 7 #6 7  
6 #5 6  
3 #2 3  
2 #1 2

Melodic progressions

181 3 #4 5

Keep on with work, don't try to shirk, For things worth while we all must strive.  
So live your life, thro' toil and strife That all will be glad — you're a-live.

Melodic progression

182 5 #4(5)7

Stars a - bove us shin - ing bright, Guide the sai-lors home to - night.

## REQUEST

Translated from the German  
♩ *Largo sostenuto*

ROBERT FRANZ

183

1. Turn on me thine eye's dark radiance Flood my heart with ten-der light,
2. Stars a-shine in heav-ens lone-ly, Oft in dreams are friendlier grown;

Ear- nest,mild,in dream-like glo-ries,Like a star - lit,bound-less night.

So thine eyes a dis- tant splendor,Close to mine in dreams I've known.

Weave a spell of dark-ling mag - ic, Spir - it me to worlds a - far,  
Eyes that search my in - most be-ing,Reading there my loy - al vow,

Where-in thou a - lone shalt rule me, Maid-en, thou my guid - ing star!  
Deep - er glow in sweetsur- ren-der,Dark eyes,would that dream were now l

## WHEN MAY IS HERE

EDNA KINGSLEY WALLACE

*Grazioso*

HENRY K. HADLEY

184

1. All the trees have new spring dresses, Made in ev'-ry shade and sheen;  
 2. Sweet-est airs are gen - tly blow-ing, Sun-shine glints on ev - 'ry thing.

Ev - 'ry com - er gay with sum-mer, Young and fresh and sweet and green.  
 Which are brighter, soft - er, whit - er, — Clouds or fruit trees blos-som - ing?

Blos-soms blowing, all things growing, — Greet we now the May, our queen!  
 Fur-the-st, near-est, what is dear - est In this love - ly month we sing?

## A CIRCUS EVERY DAY

EDMUND VANCE COOKE

*Animato*

M. B. WILLIS

185

1. O what a jol - ly time a cir - cus life must be,  
 2. O what a jol - ly time a cir - cus life —but say!

March-ing ev - 'ry morn-ing for ad - mir - ing folks to see!  
 Might it not seem tire-some if we had it ev - 'ry day?

Span - gles, ban - gles ev - 'ry - where, Pranc-ing, danc-ing pon - ies there,  
 Ev - 'ry morn - ing a pa - rade, Wheth-er rain, or sun, or shade,

Bands a -play - ing “Boom-ba-chink! “Folks hurrah - ing, —on-ly think I  
 Ev - 'ry night an - oth - er show, Then an-oth - er trip to go!

If it's such a lark to see it, What a lot of fun to be it!  
 O it may be fun to see it, But how ve-ry hard to be it!

Melodic  
progression  
5 ♫ 3

A musical score for piano, page 10, showing measures 11 and 12. The score is in 4/4 time and key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. Measure 11 ends with a fermata over the right hand's eighth note. Measure 12 begins with a bass note followed by eighth-note pairs in the right hand.

Come and sing, joyfully sing a blithe lay. Bright is the new day; Sing, joyfully sing !

A musical score for 'The Star-Spangled Banner' in 4/4 time. The key signature is one flat. The melody is composed of eighth and sixteenth notes. A fermata is placed over the sixteenth note in the 10th measure. The score concludes with a double bar line and a repeat sign.

## BAD WEATHER

Winds are in the east. Hear it rain, . hear it

A musical score for bassoon, page 1, measures 1-2. The score is in common time, key signature of one flat, and consists of two measures. Measure 1 starts with a bass clef, a key signature of one flat, and a tempo marking of quarter note = 120. The first measure contains a single eighth note followed by a sixteenth note. The second measure contains a single eighth note followed by a sixteenth note. Measure 2 starts with a bass clef, a key signature of one flat, and a tempo marking of quarter note = 120. The first measure contains a single eighth note followed by a sixteenth note. The second measure contains a single eighth note followed by a sixteenth note.

rain. Bet - ter stay in doors at least Till it clears a - gain.

## WINTER FAIRIES

## MARY STANHOPE

*Moderato*

## MENDELSSOHN

1. Co - sy fire - light soft is glow - ing All a - cross the play - room
2. Fai - ry folk that live all sum - mer In the wood - land's leaf - y
3. If we o - pen wide the cov - er, Mak - ing not a bit of

floor; There up - on the hearth rug ly - ing Till the  
nooks, Mer - ry elves, whose an - tics please us, Brown - ies  
noise, Light - ly out they all come danc - ing, O'er the

ros - y glow is dy - ing. Let us con the dear old sto - ries o'er.  
bold, who trick and tease us. Have their win-ter home in sto - ry books,  
hearth and fen-der pranc-ing. Play-ing games to please the girls and boys.

Melodic  
progres-  
sion  
8 b7 6

## Melodic progressions

Melodic  
progres-  
sion  
2 b2 1

CHARLES HARVEY

F. VON PILSART

*Con espressione*

189



1. Fath-oms 'neath the o - cean wave, Safe from storm-y winds that rave,  
 2. Voice of brook or song of bird By these flow'rs was nev - er heard;



Hid in si - lent depths of green, Flow'rs e'er bud and bloom un-seen.  
 Sun - ny beam or moon-light ray Nev - er to their grot - to stray.



Fair as rose or lil - y they,—Have they fra-grance? Who shall say;  
 Fronds of cor - al, pink and white, Couch them thro' the day and night,



Still they're all con-tent to be In the gar - den of the sea.  
 Ev - er bloom-ing in their sleep, In the gar - den of the deep.



INTERMEDIATE TONES—*Continued*

190

Melodic progressions  
3 #2 3  
2 #1 2  
6 #5 6  
7 #6 7

191

Melodic progressions  
5 #4 3

Swift the brook-let, gai - ly danc-ing, Slow the riv - er near the sea.

## A REMEMBRANCE OF AUTUMN

E. C. STEDMAN. Adapted

*Allegretto con moto*

C. B. EDMUNDS

192

1. No clouds are in the morn-ing sky, The vapors hug the stream; Who

2. The flam-ing flag of Au - tumn's reign Is hung on ev - 'ry tree; The

says that life and love can die, in all their north-ern gleam? At  
chest-nut flings its gold a - main, the su - mac's fire spreads free; The

ev - 'ry turn the ma - ples burn, the quail is whist-ling free, The  
breez-es feel as crisp as steel, the buck-wheat tops are red; Then

part-ridge whirs and the frosted burrs are dropping for you and me. Hill-y  
down the lane let us trip a - gain, and o-ver the stub-ble tread. Hill-y

Ho! Heigh Ho! Hill-y Ho! Hill - y Ho! Heigh! Ho! Hill-y Ho! At  
Ho! Heigh Ho! Hill-y Ho! Hill - y Ho! Heigh! Ho! Hill-y Ho! The

ev - 'ry turn the ma - ples burn, in the clear Oc - to - ber morn-ing.  
breez-es 'feel as crisp as steel, in the clear Oc - to - ber morn-ing.

M. A. L. LANE

*Dolce*

EUGENE ADAMS

193



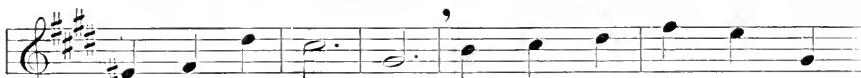
1. What is the need of re - pin - ing, Clouds have their sil - ver - y  
 2. Ban - ish then i - dle re - pin - ing! Some - where the sun is still



lin - ing. Show - ers and shad - ows will pass, you know, Flow 'rs will  
 shin - ing. On - ward and up - ward your path - way lies, See it



grow, good must show. Let no mis - for - tune an - noy you, Noth - ing has  
 rise, toward the skies! May your good training defend you! Patience and



pow 'r to des - troy you! Work - ing to - geth - er in  
 striv - ing com - mend you! Then shall your du - ty bloom



all sorts of weather Will keep hope and courage a - glow..  
 out in - to beau - ty, And life of - fer ma - ny a prize..

Melodic  
 progres-  
 sions  
 3 b3 2  
 6 b6 5  
 2 b2 1

194



b6

b2

## DAY IS AT LAST DEPARTING

Rev. J. TROUTBECK

*mf Andante*

BENJAMIN WHELPLEY

195



1. Day is at last de - part - ing, The day with its stir and  
 2. Birds in their nest are si - lent, The leaves croon their lul - la -





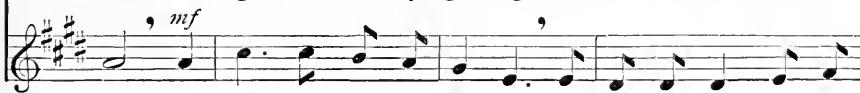
sound. Then spreads a grate- ful si - lence while dark - ness gath - ers  
by, While night her shroud of dark- ness flings gent - ly from the



round. How still the fields are ly-ing ! The woods breathe their murmurs  
sky. Now hushed from all their play- ing, The chil - dren are tucked in



light ; And what to - day they tell not, That sing they soft - ly to -  
bed, And night is swift - ly light-ing The stars to watch o - ver



night, And what to - day they tell not, That sing they soft - ly to - night.  
head, And night is swift - ly light-ing The stars to watch o - ver - head.



German

BRAHMS

196

*Legato*

1. Lul - la - by and good - night, To cheeks ros - y bright, To  
 2. Lul - la - by and good - night, Till glad morn - ing light, While



fin - gers safe hid 'Neath cov - er - let white; And a -  
 fair - est of forms In dreams fill the sight; And a -



gain, if God will, Shalt thou wake with the morn, And a -



gain, if God will, Shalt thou wake with the morn.



## INTERMEDIATE TONES—Continued



Melodic progressions  
 3 ♭2 3  
 2 ♭1 2  
 6 ♭5 6  
 7 ♭6 7

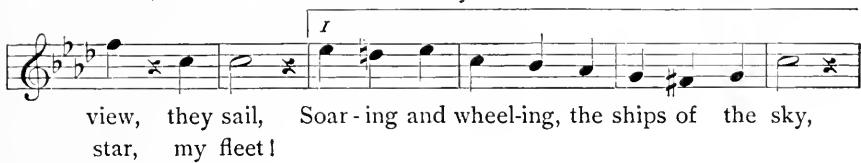
## THE SHIPS OF THE SKY

VICTOR N. PIERPONT

HARVEY WORTHINGTON LOOMIS



1. Up in the meadows of blue, they sail, Moun-tain and for-est in  
 2. Oh, to be waft-ed a - far, my fleet, Off to the ut-ter-most



Swift - er than swal - low wing - ing. Pin - ions of fan - cy, come



bear me on high To the mu - sic my heart is sing - ing !

## A ROYAL LADY

JOHN B. REED  
*Allegro*

BRAHMS



1. Dan - de - li - on, roy - al la - dy, Courtesies as her sol - diers  
 2. See them dip as they sa - lute her, Standards proud are low-ered



pass, Rank on rank of shin - ing lan - ces, You would  
 too; Plum - y grass with wav - y tas - sels, Merely



call them blades of grass, Bow - ing as the breez-es pass.

weeds, I know, to you. Mow them down,—you al - ways do.

200 *Leggiero*

1. Grass-hop-per Green is a com-i-cal chap, He lives on the best of fare ;
2. Grass-hop-per Green has a dozen wee boys. As soon as their legs grow strong,

Bright lit - the jack -et and breeches and cap. These are his summer wear.  
All of them join in his frol - ic-some joys, Hum-ming his mer-ry song,

Out in the meadows he loves to go, Play-ing a-way in the sun. It's  
Un -der the leaves in a hap - py row, Soon as the day has be - gun. It's

hop - per-ty skip - per-ty, high and low, Summer's the time for fun.

201

Melodic progression  
8 b7 6

Who has seen the clouds to-day, Flee-cy forms that melt a-way,  
In the morn-ing are they white? In the ev-'ning ros-y bright?

I - dly dreaming, snow-y gleaming, Float-ing in the depths of blue?

2

I - dly dreaming, snow-y gleaming, Float-ing in the depths of blue?

2

Day-light go-ing, dark-er grow-ing, Do they fade a-way from view?

## THE FIRST OF MAY

ROBERT GRAHAM

ELIZABETH FAYE

202

Come out, come out, the world's all at play! The

brook is just as mer-ry as the breeze Who sings his joy-ous  
mes-sage to the trees.'Tis May, fair May, Spring's o-p'ning day.

## LADY MOON

CELIA STANDISH  
*mp Cantabile*

C. B. EDMUND

203

1. The sun-set light is dy-ing, The world in sleep is  
2. The gloom-y clouds en-fold you, And in their clasp they

Melodic progression  
8 b7 1  
6 b6 5  
3 b3 2



ly - ing, The night - in - gale is sigh - ing, O .  
hold you, Not yet may we . be - hold you, O .  
*cres.*



*dim.*



La - dy Moon, our queen ! Your sub-jects bend be - fore you, We  
La - dy Moon, our queen ! And now your face un - veil - ing, On  
*dim.*



wor - ship, we a - dore you, O . hear us! O .  
high in . hea - ven sail - ing, O . hear us! O .



O hear us!  
O hear us!



hear us! And let your light be seen.  
hear us! And let your light be seen.



O hear . us!  
O hear . us!

# PART IV

## INTRODUCTION OF EASY THREE-PART SONG

Hie a - way! Hie a - way! O - ver bank and o - ver brae.

Hie a - way! Hie a - way! O - ver bank and o - ver brae.

### THE MERRY PIPERS

Draw - ing near - er, loud - er, clear - er, Hear the mer - ry pi - pers play.

### THE WIND

LETITIA ELIZABETH LONDON

*Espressivo*

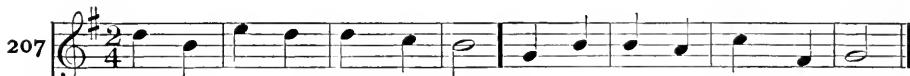
FREDERICK SHAW

1. The wind has a lan-guage, I would I could learn ; Sometimes it is  
 2. The for - est is lull'd by the dream - y strain, And slumber sinks

sooth - ing, and some-times 'tis stern ; Some - times it comes like a  
 down on the wan - der - ing main ; And its crys - tal arms are



low, sweet song, And all things grow calm, as the sound floats a - long,  
fold-ed in rest, And the tall ship sleeps on its heav - ing breast.



When the day has closed her eye, Bud-ding star-flow'rs light the sky.



When the day has closed her eye, Bud-ding star-flow'rs light the sky.



### SHADOWS



Shift-ing,sway- ing, turn-ing,stray-ing, Flit the shad-ows o'er the grass.



Shift-ing,sway- ing, turn-ing,stray-ing, Flit the shad-ows o'er the grass.



## THE AUTOMOBILE

97

ROSE ALDEN

*Con spirito*

KATHERINE MARVIN

1. The road lies clear be-fore us, A - way, a - way we go. The  
 2. The trees o'erhead are meet- ing, A - way, a - way we go. The

gray mist ris - es o'er us As the morn - ing breez - es  
 birds call down a greet - ing, And our hearts are all a -

blow, As if great wings up- bore us A - way, a - way we go.  
 glow. Like ar - rows swift we're fleeting ; A - way, a - way we go.

Downward from the mountain height, Darts the ea - gle in his flight.

Downward from the mountain height, Darts the ea - gle in his flight.

209

210



Pret - ty maid-en, flow - er lad - en, Fra-grant ros - es bloom for you.



Pret - ty maid-en, flow - er lad - en, Fra-grant ros - es bloom for you.



### DREAMS

MARY WEBSTER  
*Con grazia*

KENNETH TERHUNE

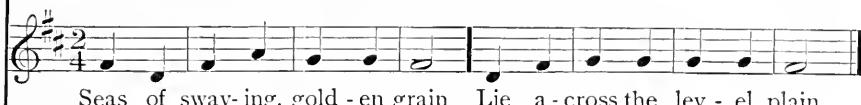


Dream,dream, dream and rest; The dark-ness holds you on its breast.  
Dream,dream, dream in peace; Let ev - 'ry wea - ry mem'ry cease.



Dream, dream, dream and sleep, All cra-dled safe in shad-ow deep.  
Dream, dream, dream and smile, While vi - sions fair all care be guile.





## WINTER



Winds are bold-er, nights are cold-er, Win-ter's chill is creep-ing near.



## OLAF OF NORLAND

MARY VAUGHN  
*Pensieroso*

RUDOLPH KRÜGER



1. O - laf of Nor-land! O - laf of Nor-land! Prince of our land was
2. O - laf of Nor-land! O - laf of Nor-land! Ev - er we mourn for
3. O - laf of Nor-land! O - laf of Nor-land! Dost thou in qui - et



he. . The bold-est of vi-kings, The bold-est of vi-kings Who  
thee. Our mon-arch un-fear-ing, Our mon-arch un-fear-ing; Oh,  
lie? So far from the home-land, So far from the home-land, In





sailed the north-ern sea. O - laf sleeps 'neath a south - ern sky. .  
ne'er thy like we'll see. Far from Nor-land our king doth lie. .  
bat - tle thou didst die. Dost thou not for thy Nor - land sigh?



Come, ye lads and lass - es mer - ry, Join the May-pole dance to - day !



Come, ye lads and lass - es mer - ry, Join the May-pole dance to - day !



### OMNIPOTENCE



Moun-tain,plain, and bound-less o-cean, God holds poised with-in His hand.



Moun-tain,plain, and bound-less o-cean, God holds poised with-in His hand.



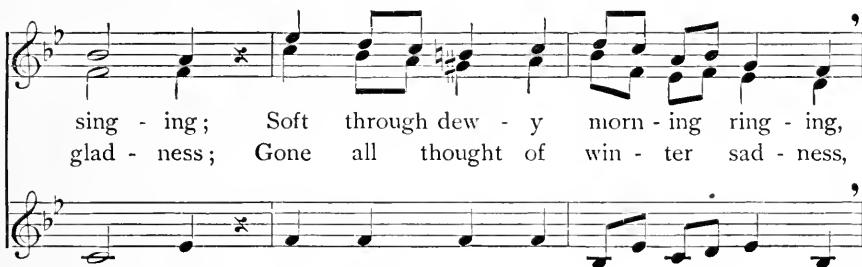
MARY WEBSTER

EUGENE ADAMS

*Giocoso*

218

1. Hark! the song of A - pril's her - ald In the mead - ow  
 2. Hark! the song of A - pril's her - ald, Bub - bling o'er with



Hear him sing the song of spring; Hear him sing, hear him sing, cuck-ool  
 Rings out clear a song to cheer; Hear him sing, hear him sing, cuck-ool



From the foun-tains in the moun-tains Riv-ers seek the lone-ly sea.



From the foun-tains in the moun-tains Riv-ers seek the lone-ly sea.



220

Days are fleet-ing, swift-ly fleet-ing, Soon the New Year will be here.

Days are fleet-ing, swift-ly fleet-ing, Soon the New Year will be here.

## THE MOUNTAIN PEAK

CELIA STANDISH

*Andante*

L. S. WILSON

221

1. High o'er the hill-tops the mountain peak, Lone in its maj-es-ty

2. Years come and go and the woods spread wide, Brooks reach the sea and the

ris-es on high; Clad in woodland green and adorned with sil-ver

flow'rs bloom and die. Still, oh still the same all un-chang'd tho'a- ges

streams, Proud - ly it rears its hoar - y head toward the sky.

pass, Proud and se - rene the moun-tain ris - es on high.



Flies the owl when night is done, Hid - ing from the gold - en sun.



Flies the owl when night is done, Hid - ing from the gold - en sun.



### SONG OF THE RIVER



Sil - ver riv - er, mur-m'ring ev - er, Do you bear a song to me?



Sil - ver riv - er, mur-m'ring ev - er, Do you bear a song to me?



### MORNING PRAYER

German Folk Song

*Religioso*



1. Bright there dawns a hap - py day to live!
2. Sweet - est slum - ber night has giv - en me;
3. This day, dawn - ing, brings a new de - light.



1. Bright there dawns a hap - py day to live!
2. Sweet - est slum - ber night has giv - en me;
3. This day, dawn - ing, brings a new de - light.





Heav'n - ly Fa - ther, lov - ing thanks I give.  
 Lull'd by an - gels, mes - sen - gers from Thee.  
 Let me, Fa - ther, spend it, then, a - right.



Heav'n - ly Fa - ther, lov - ing thanks I give.  
 Lull'd by an - gels, mes - sen - gers from Thee.  
 Let me, Fa - ther, spend it, then, a - right.



O-cean waves, all mist - y gray, Smile to greet the wak - ing day.



O-cean waves, all mist - y gray, Smile to greet the wak - ing day.



### JASMINE FLOWERS



Jasmine flow'rs like stars are gleaming Thro' the garden's twilight shade.



Jasmine flow'rs like stars are gleaming Thro' the garden's twilight shade.



Translated from the original by

LOUISE MAEDER BRAY

## German Folk Song

1. { Fare-well, my own dear na - tive land, Dear na - tive land, fare -  
I'm going to some far dis - tant strand, Dear na - tive land, fare -  
2. { Thy az - ure skies smile down on me, Dear na - tive land, fare -  
They smile on mead-ow, stream and sea, Dear na - tive land, fare -

wan-d'ring on from sea to main; Dear na - tive land, fare - well!  
I am forced from thee to part; Dear na - tive land, fare - well!

I am forced from thee to part; Dear na - tive land, fare-well!

Ham-mers swing-ing; an -vils ring-ing, Beat the i-ron While 'tis red.

Ham-mers swing-ing, an-vils ring-ing, Beat the i-ron While 'tis red.

229



Day is dy - ing, swal-lows, fly-ing, Wheel and dart on rap - id wing.



Day is dy - ing, swal-lows, fly-ing, Wheel and dart on rap - id wing.



## SLUMBER SONG

Anonymous

*Andante*

SCHUBERT

230



1. Slum - ber sweet - ly, slum - ber, O my ba - by;  
2. Ev - 'ning shad - ows call thee now to slum - ber;



O'er thee, sleep-ing, moth-er watch will keep. In the morn-ing  
Close a - round thee is thy moth - er's arm. Fond - est wish - es,



when the sun is shin - ing, Thou shalt wak - en from thy gen - tle sleep.  
thoughts most sweet and tender, All will shield thee, dearest babe, from harm.



# PART V

## FAMILIAR AND PATRIOTIC SONGS

### THE BLUE BELLS OF SCOTLAND

*Moderato*

Scotch Folk Song

231

1. Oh, where, tell me where is your High-land lad - die gone? Oh,
2. Oh, where, tell me where did your High-land lad - die dwell? Oh,
3. Oh, what, tell me what does your High-land lad - die wear? Oh,
4. Oh, what, tell me what if your High-land lad be slain? Oh,

where, tell me where is your High-land lad - die gone? He's  
 where, tell me where did your High-land lad - die dwell? He  
 what, tell me what does your High-land lad - die wear? A  
 what, tell me what if your High-land lad be slain? Oh

gone with streaming ban - ners where no - ble deeds are done, and it's  
 dwelt in bon - nie Scot - land, where blooms the sweet blue-bell, and it's  
 bon - net with a lof - ty plume, and on his breast a plaid, and it's  
 no! true love will be his guard and bring him safe a - gain, For it's

Oh, . in my heart, I . . . wish him safe at home.  
 Oh, . in my heart, I . . . lo'e my lad - die well.  
 Oh, . in my heart, I . . . lo'e my High-land lad.  
 Oh! my heart would break if my High-land lad were slain.

232 *Andantino*

1. When the swal-lows homeward fly, When the ros - es . . . scat-tered
2. When the white swan southward roves To . seek at noon the or-an-ge
3. Hush, my heart ! why thus complain, Thou must, too, thy woes con-

lie, When from neith-er hill nor dale, Chants the sil - v'ry night - in - groves, When the red tints of the west Prove the sun is gone to tain ; Tho' on earth no more we rove, Loud-ly breathing vows of

gale, In these words my bleeding heart Would to thee its grief im-part ; rest, In these words my bleeding heart Would to thee its grief im-part ; love, Thou, my heart, must find re - lief, Yield-ing to these words be-lief ;

When I thus thy im - age lose, Can I, ah ! can I  
When I thus thy im - age lose, Can I, ah ! can I  
I . shall see thy form . a - gain, Tho' to - day we

e'er know re - pose, Can I, ah ! can I e'er know re - pose.  
e'er know re - pose, Can I, ah ! can I e'er know re - pose.  
part . in pain, Tho' to - day we part . in pain.

## THE TWO ROSES

WERNER

*Andante*

233 *mf*

*cres.**p*

1. On a bank two ros-es fair, Wet with morning showers, Fill'd with dew in
2. Thus in leaves of white array'd, Not a speck to dim them, So I find the
3. Like her cheeks the blushing ray, Which the bud encloses, Bright-er far than

*mf* *cres.* *p*



fra-grance grew, As I, pen-sive, full of care, Gath-ered two sweet flowers; spot-less mind Which a - dorns my spot-less maid, In - no - cen-ce's em-blém. you they are; But her charms, if I should say, You d be jeal-ous, ro - ses.



Tell me, ro - ses, tru - ly tell, If my fair one loves me well.



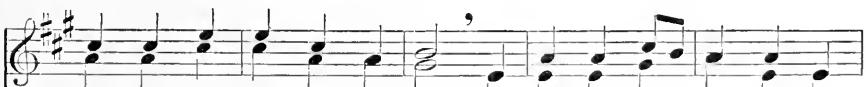
## FLOW GENTLY, SWEET AFTON

## ROBERT BURNS

J. E. SPILMAN



1. Flow gen - tly, sweet Af - ton, a -mang thy green braes; Flow gently,I'll
2. How loft - y, sweet Af - ton,thy neigh-bor-ing hills, Far marked with the
3. Thy crys - tal stream,Af - ton, how love - ly it glides,And winds by the



sing thee a song in thy praise; My Ma - ry's a - sleep by thy  
    cours - es of clear-wind-ing rills! There dai-ly I wan - der, as  
    cot where my Ma - ry re - sides! How wan-ton thy wa - ters her

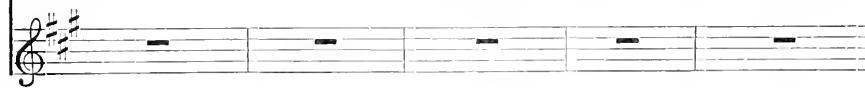




mur-mur-ing stream, Flow gently, sweet Afton, dis-turb not her dream. Thou  
morn ris - es high, My flocks and my Mary's sweet cot in my eye. How  
snow- y feet lave, As, gath'ring sweet flow'rets, she stems thy clear wave! Flow



stock-dove, whose ech - o re-sounds from the hill, Ye wild whist-ling  
pleas-ant thy banks and green val - leys be - low, Where wild in the  
gen - tly, sweet Af - ton, a - mang thy green braes, Flow gen - tly, sweet



black-birds in yon thorn-y dell, Thou green-crested lap-wing, thy  
wood-lands the prim - ros - es blow! There oft as mild evening creeps  
riv - er, the theme of my lays; My Ma-ry's a - sleep by thy



screaming for - bear, I charge you, dis-turb not my slumber-ing fair.  
o - ver the lea, The sweet-scented birk shades my Mary and me.  
mur-mur-ing stream, Flow gen - tly, sweet Af - ton, dis - turb not her dream.



## STAR-SPANGLED BANNER

III

FRANCIS SCOTT KEY  
*Con spirito*

Dr. SAMUEL ARNOLD



235

1. Oh, say, can you see, by the dawn's ear-ly light, What so
2. On the shore, dim-ly seen thro' the mists of the deep, Where the
3. Oh, thus be it ev-er when free-men shall stand Be -



proud-ly we hail'd at the twi-light's last gleam-ing, Whose broad  
foe's haugh-ty host in dread si - lence re - pos - es, What is  
tween their lov'd homes and the war's des - o - la - tion; Blest with



stripes and bright stars thro' the per - il - ous fight, O'er the ramparts we  
that which the breeze o'er the tow - er - ing steep, As it fit - ful - ly  
vic - t'ry and peace, may the heav'n-rescued land Praise the pow'r that hath



watched were so gal - lant - ly stream-ing? And the rock - ets' red  
blows, half con - ceals, half dis - clos - es? Now it catch - es the  
made and pre - served us a na - tion? Then con - quer we



glare, the bombs bursting in air, Gave proof thro' the night that our  
gleam of the morning's first beam; In full glo - ry re - flect - ed, now  
must, when our cause it is just, And this be our mot - to: "In



flag was still there. Oh, . say, does that star-span-gled ban-ner yet  
shines on the stream,"Tis the star-span-gled ban-ner, oh, long may it  
God is our trust!"And the star-span-gled ban-ner in tri-umph doth





## COLUMBIA, THE GEM OF THE OCEAN

TIMOTHY DWIGHT

*Con spirito*

DAVID T. SHAW



1. Oh, Co-lum-bia! the gem of the o-cean, The  
 2. When war wing'd its wide des-o-la-tion, And



home of the brave and the free, The shrine of each pa-triot's de-threat-en'd the land to de-form, The ark then of Freedom's foun-



vo-tion, A world of-fers hom-age to  
 da-tion, Co-lum-bia, rode safe thro' the



thee! Thy man-dates make he-ros as-sem-ble, When  
 storm: With the gar-lands of vic-t'ry a-round her, When so



Lib-er-ty's form stands in view; Thy ban-ners make tyr-an-ny  
 proud-ly she bore her brave crew, With her flag proudly float-ing be-



trem-ble, When borne by the red, white and blue! .  
 fore her, The boast of the red, white and blue! .



When borne by the red, white, and blue,  
The boast of the red, white, and blue,

When borne by the red, white, and  
The boast of the red, white, and

white, and blue,



blue, . . . Thy ban - ners make tyr - an - ny  
blue, . . . With her flag proud - ly float - ing be -



white, and blue,



trem - ble, When borne by the red, white, and blue!  
fore her, The boast of the red, white, and blue!



### HAIL, COLUMBIA!

JOSEPH HOPKINSON

*Maestoso*

PHILIP PHILE



1. Hail, Co - lum - bia! hap - py land! Hail, ye he - roes,
2. Im - mor - tal pa - triots, rise once more! De-fend your rights, de -
3. Sound, sound the trump of fame! Let . . Wash - ing -
4. Be - hold the chief who now com-mands, Once more to serve his





heav'n-born band ! Who fought and bled in Free-dom's cause, Who  
fend your shore ; Let no rude foe, With im - pious hand, Let  
ton's great name. Ring thro' the world with loud ap - plause ! Ring  
coun - try stands, — The rock on which the storm will beat ! The



fought and bled in Free-dom's cause, And when the storm of  
no rude foe, with im - pious hand, In - vade the shrine where  
thro' the world with loud ap - plause ! Let ev - 'ry clime to  
rock on which the storm will beat ! But arm'd in vir - tue,



war was gone En - joyed the peace your val - or won. Let  
sa - cred lies, Of toil and blood the well-earn'd prize, While  
Free - dom dear, Lis - ten . with a joy - ful ear ; With  
firm and true, His hopes are fixed on heav'n and youl When



in - de - pend - ence be our boast, Ev - er mind - ful  
of - f'ring peace, sin - cere and just, In heav'n we place a  
e - qual skill, with steady-pow'r, He gov - erns in the  
hope was sink - ing in dis - may, Whengloom ob - scured Co -





what it cost, . . . Ev - er grate - ful for the prize,  
 man - ly trust, That truth and jus - tice shall pre - vail, And  
 fear - ful hour Of hor - rid war, or guides with ease The  
 lum - bia's day, His stead - y mind, from chang - es free, Re -



Let its al - tar reach the skies.  
 ev - 'ry scheme of bond-age fail.  
 hap - pier times of hon - est peace. }  
 solved on death, or lib - er - ty. } Firm, u - nit - ed, let us be,



Ral - ly - ing round our lib - er - ty! As a band of



broth - ers joined, Peace . . and . . safe - ty we shall find.



Rev. SAMUEL F. SMITH

*Maestoso*

HENRY CAREY (?)

238

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,  
 2. My na - tive coun - try, thee,—Land of the no - ble free,  
 3. Let mu - sic swell the breeze And ring from all the trees  
 4. Our fa - ther's God! to Thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died! Land of the  
 Thy name I love; I love thy rocks and rills, Thy woods and  
 Sweet free-dom's song; Let mor - tal tongues a - wake, Let all that  
 To Thee we sing; Long may our land be bright With free-dom's

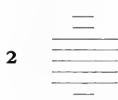


Pil-grim's pride! From ev - 'ry moun-tain side, Let free - dom ring!  
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.  
 breathe par - take, Let rocks their si - lence break, The sound pro - long.  
 ho - ly light; Pro - tect us by Thy might, Great God, our King!



# GLOSSARY

## TERMS OF NOTATION



**3 A, B, C, D, E, F, G, — Pitches,**— the first seven letters of the alphabet by which tones are designated.

**4 G Clef,**— fixes G upon the second line, around which it turns. The staff thus marked is called the treble staff.

**Bars,**— vertical lines upon the staff.



A Bar is one vertical line.

A Double Bar is two vertical

lines and sometimes a *thick* vertical line.



**A Measure,**— the space between two bars, representing a group of strong and weak beats.

**7 Brace,**— a vertical line which joins two or more staves.

**8 Notes:—**



**Whole-note,**— an open note-head without stem.



**Half-note,**— an open note-head with stem.



**Quarter-note,**— a closed note-head with stem.



**Eighth-note,**— a closed note-head with stem and *one* hook.



**Sixteenth-note,**— a closed note-head with stem and *two* hooks.



**Grace-note,**— a small note with or without a stroke across

the stem, representing a passing tone preceding an essential tone, and borrowing the time it occupies from the essential tone.

**9 Rests:—**



**Whole-rest.**



**Half-rest.**



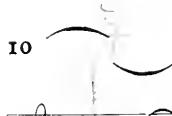
**Quarter-rest.**



**Eighth-rest.**



**Sixteenth-rest.**



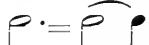
**The Tie,**— a curved line joining two notes of the same pitch.



It indicates that the second note over or under the tie is not to be repeated, but *sustained*, joined with the first.



**The Dot,**— placed after a note lengthens it one-half; thus the dot after a half-note takes the place of a quarter-note tied.



The dot after a quarter-note takes the place of an eighth-note tied.



The dot after an eighth-note takes the place of a sixteenth-note tied.



**12 The Phrase Mark,**— a curved line indicating the rhythmical grouping of notes.

**13 Breath Mark,**— a comma placed above the staff to suggest a place for taking breath.



**The Slur,**— a curved line joining two or more notes of different pitch.

It indicates that the notes so joined are to be sung to one syllable.

15

**The Hold or Pause**,—a dot under or over a small curved line. It means that the note or rest over or under which it is placed is to be held longer than usual.

16

**Staccato Marks**,—direct that the tones be distinct, separated from

each other. The wedge-shaped marks are the most emphatic staccato signs; dots over or under the notes with a sweeping curve mark the slightest staccato. The latter effect is called *non legato*.

17

**The Repeat**,—dots immediately before or after a bar. It indicates that music before or after the dots should be repeated.

**1st and 2d Endings**—signs

18

indicating that, in the repetition, the music marked *2d time* must be substituted for that under the sign *1st time*.

19 **Characters affecting Pitch:**—

a)

**The Sharp**,—raises the pitch represented by a staff-degree a half-step.

b)

**The Double-sharp**,—raises the pitch represented by a sharped staff-degree a half-step.

c)

**The Flat**,—lowers the pitch represented by a staff-degree a half-step.

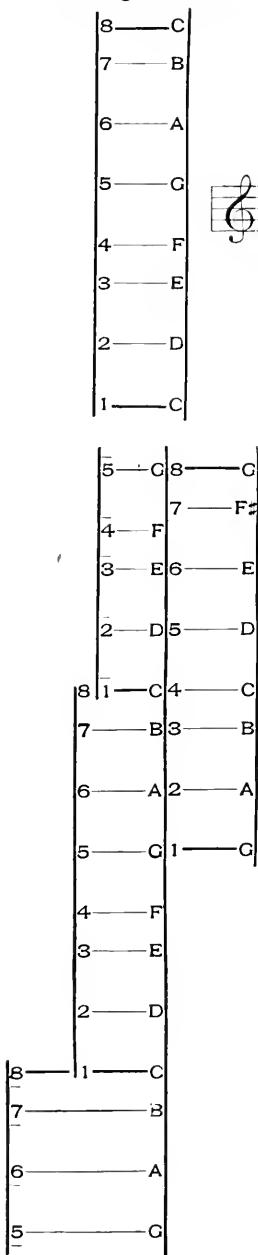
d)

**The Natural, or Cancel**,—removes the effect of a sharp or flat.

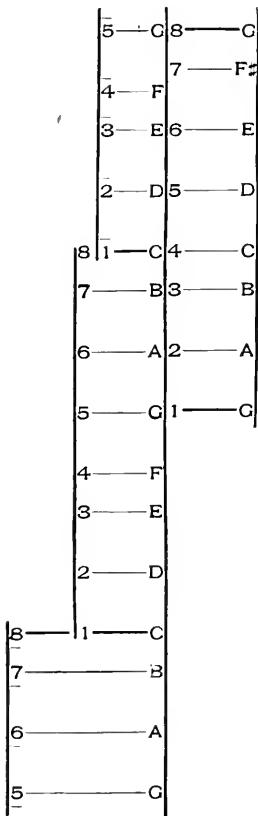
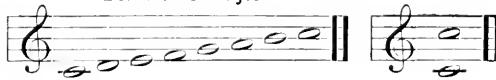
removes the effect of one of the two sharps in x.

20 **Interval**,—the difference in pitch between two tones.21 **Half-Step**,—the smallest interval employed in modern music.22 **Step**,—an interval containing two half-steps.23 **Staff-Degrees**,—lines and spaces of the staff.24 **Major Third**,—an interval embracing three staff-degrees and containing four half-steps.25 **Melodic Progression**,—any succession of tones in a melody.26 **Scale**,—a succession of tones within the octave, ascending or descending according to a fixed rule.27 **Scale Names**,—One, Two, Three, Four, Five, Six, Seven, and Eight,—the names applied to the successive tones of the major scale. Two above,  $\hat{2}$ ; Three above,  $\hat{3}$ ; Four above,  $\hat{4}$ , etc.; Seven below,  $\hat{7}$ ; Six below,  $\hat{6}$ ; Five below,  $\hat{5}$ , etc.,—the names applied to the tones above and below the octave.28 **Intermediate Tones**,—Sharp-one, Sharp-two, Sharp-four, Sharp-five, and Sharp-six,—the intermediate tones which may be introduced into the scale ascending. Flat-seven, Flat-six, Flat-five, Flat-three and Flat-two,—the intermediate tones which may be introduced into the scale descending.29 **Syllables**,—commonly sung to the successive tones of the scale: 1, do; 2, re; 3, mi; 4, fa; 5, sol; 6, la; 7, ti (or si); 8, do. Intermediate syllables ascending,— $\sharp 1$ , di;  $\sharp 2$ , ri;  $\sharp 4$ , fi;  $\sharp 5$ , si (or sil);  $\flat 6$ , li; descending,— $\flat 7$ , te (or se);  $\flat 6$ , le;  $\flat 5$ , se (or sel);  $\flat 3$ , me;  $\flat 2$ , ra.30 **The Major Scale**,—a succession of five steps and two half-steps in the following order: 1 to 2, a step; 2 to 3, a step; 3 to 4, a half-step; 4 to 5, a step; 5 to 6, a step; 6 to 7, a step; 7 to 8, a half-step. A major scale is a scale whose first third is a major third.

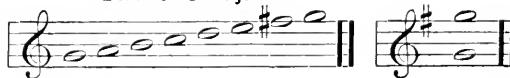
## 31 Scale building and resulting signatures:



Scale of C-major



Scale of G major



Scale building and resulting signatures, continued:

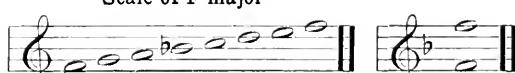
Diagram illustrating the building of the Scale of F major and its resulting signature.

The left side shows a vertical list of notes and their corresponding numbers (1 through 8) and letter names (C, D, E, F, G, A, B, C) for the scale of F major, arranged in two columns:

|   |   |
|---|---|
| 5 | C |
| 4 | F |
| 3 | E |
| 2 | D |
| 8 | C |
| 1 | F |
| 7 | E |
| 6 | D |
| 5 | C |
| 2 | F |
| 4 | E |
| 3 | D |
| 8 | C |
| 1 | F |
| 7 | E |
| 6 | D |
| 5 | C |

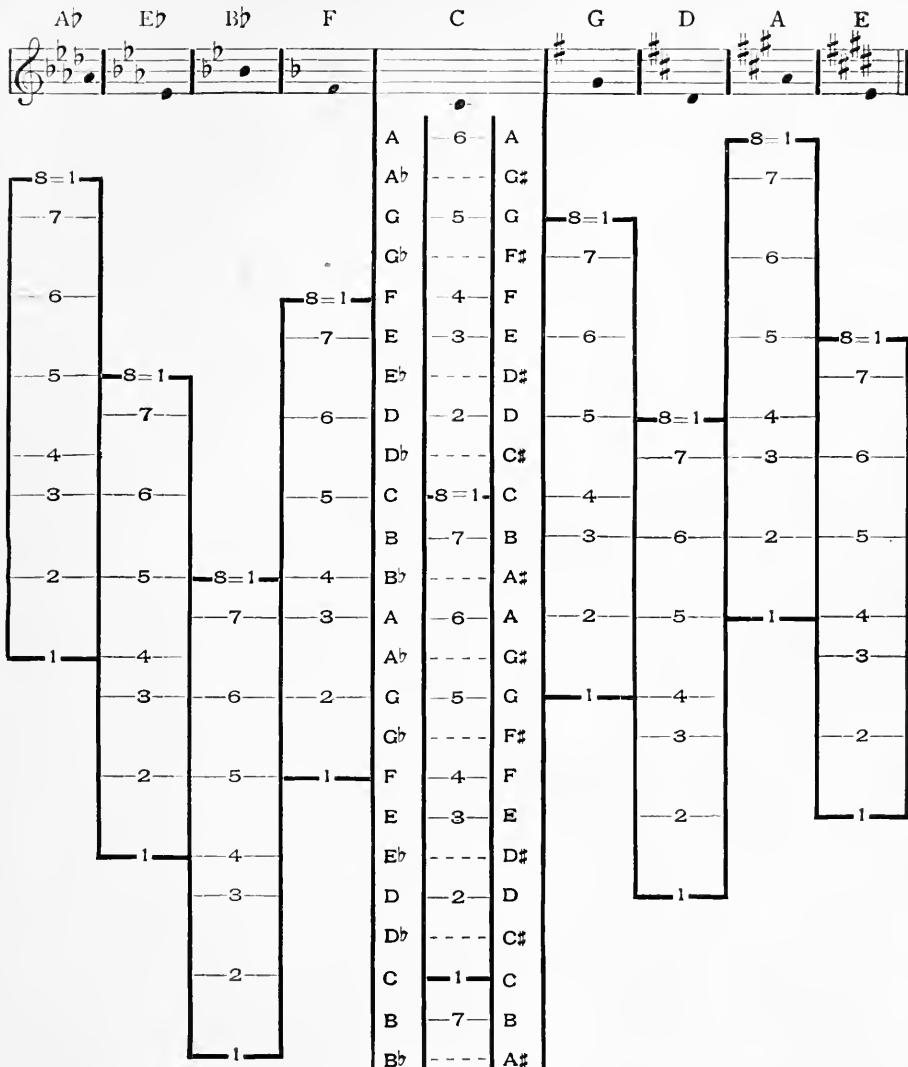
The right side shows the resulting signature for F major, which is a common time signature with a key signature of one flat (B-flat), indicated by a circle with a vertical line through it.

Scale of F major



It will be profitable to work out the signatures of all the major keys in the above manner.

## 32 Diagram showing key relationship.



33 To Find Pitch of Various Keys,—use a  $\tilde{c}$  tuning-fork or pitch-pipe, international pitch, (517 double vibrations per second.)

$\tilde{c}$  (one-lined  $c$ ) is the  $c$  on the first leger line below the treble staff.

$\tilde{c}$  (two-lined  $c$ ) is the  $c$  in the third space of the treble staff.

Key of C: Think  $\tilde{c}$ , 8 or 1



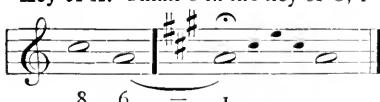
**Key of G:** Think 5 in the key of C, 1



**Key of D:** Think 2 in the key of C, 1



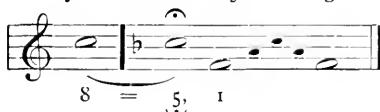
**Key of A:** Think 6 in the key of C, 1



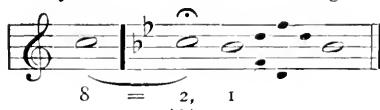
**Key of E:** Think 3 in the key of C, 1



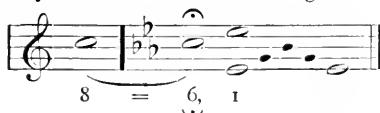
**Key of F:** Think  $\bar{c}$ , 5, then sing 1



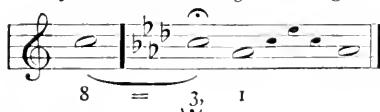
**Key of B $\flat$ :** Think  $\bar{c}$ , 2, then sing 1



**Key of E $\flat$ :** Think  $\bar{c}$ , 6, then sing 8 or 1.



**Key of A $\flat$ :** Think  $\bar{c}$ , 3, then sing 1



### 34 Measure-Signatures :—

**2 2** two-quarter measure and two-half measure;  
**4 2** i.e., two quarter notes or their equivalent fill the measure: two half notes or their equivalent fill the measure.

**3 3 3** three-eighth measure, three-quarter measure, and three-half measure.

**4 4** four-quarter measure.

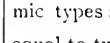
**6 6** six-eighth measure.

**35 Beat**, — pulse; an equal division of the measure.

**36 Rhythmic Type**, — time values equal to a beat. When the quarter-note is the beat unit, the rhythmic types are:



(called the triplet.)

**37 Rhythmic figure**, — combination of rhythmic types: thus,  is a rhythmic figure equal to two beats, when the quarter-note is the beat-unit. Rhythm varies according to the rhythmic types included; thus

 and  differ

in rhythm while they coincide in measure.

**38 Syncopation**, — an interruption of the natural pulsation of the music, bringing the strong accent on a part of the measure usually not thus accented.

**39 Folk Song**, — a song whose words and music have originated among the people.

**40 Folk Tune**, — a melody which has originated among the people.

**41 Opera**, — a drama or play set to music.  
**Grand Opera**, — a serious opera in which there is no spoken dialogue.

**42 Oratorio**, — a large musical work with text founded upon scriptural narrative, performed without scenery and action.

**43 Round**, — a vocal composition, in which the singers begin at different times and follow each

other through the composition, returning from the end to the beginning so that the melody continually passes round and round.

**44 Two-part Song**, — song arranged for two voices.

## TERMS AND SIGNS OF EXPRESSION<sup>1</sup>

**Adagio** (ä-dä'jö), slow; literally, at leisure.

**Allegretto** (äl-lä'-grät'ö), less quick than *allegro*; diminutive of *allegro*.

**Allegro** (äl-lä'grö), quick, lively; literally, cheerful.

**Andante** (än-dän'tä), slow, graceful; moving at a moderate pace; literally, walking.

**Andantino** (än-dän-tö'ñö), the diminutive of *andante* and indicating here quicker *tempo*.

**Animato** (ä-në-mü'ñö), animated.

**Assai** (äss-sä'ñ), very.

**A tempo** (ä tém'pö), return to first rate of speed.

**Cantabile** (kän-tä'bë-lä), in a singing style, or very *legato*.

**Con brio** (kön brë'ö), with vigor, spirit, force.

**Con espressione** (kön äs-präs-së'ñä), with expression.

**Con grazia** (kön grä'tsë-ä), with grace.

**Con moto** (kön mö'tö), with spirited movement.

**Con moto alla marcia** (kön mö'tö äl'lä mär'chiä), in the manner of a march with spirited movement.

**Con spirito** (kön spë'rë-tö), with spirit, energy.

**Con tenerezza** (kön täñ-ä-rä'tsä), with tenderness.

**Crescendo** (krä-shän'dö), gradually increasing the tone.

**Diminuendo** (dë-më-noo'-än'dö), gradually lessening the tone.

**Dolce** (döl'chë), sweet, soft.

**Espressivo** (äs-präs-së'vö), with expression.

**f, forte** (fôr'tä), loud.

**ff, fortissimo** (fôr-tës-së-mö), very loud.

**Giocoso** (jö-kö'sö), humorous, playful.

**Giusto** (joo'stö), in just, exact time.

**Grazioso** (grä-tsë-ö'sö), graceful, elegant.

**Larghetto** (läür-gät'tö), rather slow; the diminutive of *largo*, which means slow, or, literally, large.

**Legato** (lä-gä'tö), even, continuous, flowing; literally, tied.

**Leggiero** (läld-jë-ä'rö), light.

**Lento** (länn'tö), literally, slow.

**Maestoso** (mäë-ës-tö'zö), with dignity, majesty.

**Marcato** (mär-kät'tö), distinct, emphasized; literally, marked.

**Marcia** (mär'chiä), march.

**Marziale** (mär-tsë-ä'lä), martial, in the style of a march.

**mf, mezzo forte** (mëd'zö för'tä), half loud.

**Moderato** (mëd-ë-rä'tö), moderate.

**Molto moderato** (möl'tö mëd-ë-rä'tö), very moderate.

**Non troppo** (nön trëp'pö), not too much.

**pp, pianissimo** (pë'ä-nës'së-mö), very soft.

**p, piano** (pë-ä'nö), soft.

**Presto** (prës'tö), fast, in rapid *tempo*; usually one beat to the measure; literally, quick.

**Rallentando** (rä'l-lëñ-tän'dö), becoming slower; literally, abating. Abb. *rall.*

**Ritardando** (rë'tär-dän'dö), slower; literally, retarding. Abb. *rit.*

**Sempre** (sëñ'prë), always, continually.

**Sforzando** (sför-tsëñ'dö) (⇒), with special emphasis.

**Sostenuto** (söñ-tä-nöö'tö), sustained.

**Tempo di polka** (tëm'pö dë pôl'kä), in the time of a polka.

**Tempo di valse** (tëm'pö dë vâl'së), in the time of a waltz.

**Tranquillo** (träñ-kwë'lö), tranquil, quiet.

**Vivace** (vë-vä'chë), gay; literally, lively.

<sup>1</sup> Webster's dictionary symbols of pronunciation used throughout.

## INDEX TO GLOSSARY

|  | No. |  | No. |   | No. |
|--|-----|--|-----|---|-----|
| A . . . . .                                | 3   | Folk Tune . . . . .                      | 40  | Quarter-note . . . . .                            | 8   |
| Added lines . . . . .                      | 2   | Four-quarter measure . . . . .           | 34  | Quarter-rest . . . . .                            | 9   |
| A-flat, Key of . . . . .                   | 32  | G . . . . .                              | 3   | Relationship, Key . . . . .                       | 33  |
| A, Key of . . . . .                        | 32  | G clef . . . . .                         | 4   | Repeat . . . . .                                  | 17  |
| B . . . . .                                | 3   | G, Key of . . . . .                      | 32  | Rests . . . . .                                   | 9   |
| Bar . . . . .                              | 5   | Grace-note . . . . .                     | 8   | Rhythmic figure . . . . .                         | 37  |
| Beat . . . . .                             | 35  | Grand opera . . . . .                    | 41  | Rhythmic type . . . . .                           | 36  |
| B-flat, Key of . . . . .                   | 32  | Half-note . . . . .                      | 8   | Round . . . . .                                   | 43  |
| Brace . . . . .                            | 7   | Half-rest . . . . .                      | 9   | Scale . . . . .                                   | 26  |
| Breath mark . . . . .                      | 13  | Half-step . . . . .                      | 21  | Scale building and resulting signatures . . . . . | 31  |
| C . . . . .                                | 3   | Hold . . . . .                           | 15  | Scale names . . . . .                             | 27  |
| Cancel . . . . .                           | 19  | Intermediate tones . . . . .             | 28  | Sharp . . . . .                                   | 19  |
| Characters affecting pitch . . . . .       | 19  | Interval . . . . .                       | 20  | Signatures, Key . . . . .                         | 32  |
| C, Key of . . . . .                        | 32  | Key relationship, Diagram of . . . . .   | 32  | Signatures, Measure . . . . .                     | 34  |
| Clef . . . . .                             | 4   | Keys and their signatures . . . . .      | 32  | Six-eighth measure . . . . .                      | 34  |
| D . . . . .                                | 3   | Leger lines . . . . .                    | 2   | Sixteenth-note . . . . .                          | 8   |
| Degrees, Staff- . . . . .                  | 23  | Major scale . . . . .                    | 30  | Sixteenth-rest . . . . .                          | 9   |
| Diagram showing key relationship . . . . . | 32  | Major third . . . . .                    | 24  | Slur . . . . .                                    | 14  |
| D, Key of . . . . .                        | 32  | Measure . . . . .                        | 6   | Staccato marks . . . . .                          | 16  |
| Dot . . . . .                              | 11  | Measure signatures . . . . .             | 34  | Staff . . . . .                                   | 1   |
| Dotted quarter-note . . . . .              | 11  | Melodic progression . . . . .            | 25  | Staff-degrees . . . . .                           | 23  |
| Double bar . . . . .                       | 5   | Natural . . . . .                        | 19  | Step . . . . .                                    | 22  |
| Double sharp . . . . .                     | 19  | Non legato . . . . .                     | 16  | Syllables . . . . .                               | 29  |
| E . . . . .                                | 3   | Notes . . . . .                          | 8   | Syncopation . . . . .                             | 38  |
| E-flat, Key of . . . . .                   | 32  | Opera . . . . .                          | 41  | Third, Major . . . . .                            | 24  |
| Eighth-note . . . . .                      | 8   | Oratorio . . . . .                       | 42  | Three-eighth measure . . . . .                    | 34  |
| Eighth-rest . . . . .                      | 9   | Pause . . . . .                          | 15  | Three-half measure . . . . .                      | 34  |
| E, Key of . . . . .                        | 32  | Phrase mark . . . . .                    | 12  | Three-quarter measure . . . . .                   | 34  |
| F . . . . .                                | 3   | Pitches . . . . .                        | 3   | Tie . . . . .                                     | 10  |
| First and second endings . . . . .         | 18  | Pitch of various keys, To find . . . . . | 33  | To find pitch of various keys . . . . .           | 33  |
| F, Key of . . . . .                        | 32  | Pulse . . . . .                          | 35  | Triplet . . . . .                                 | 36  |
| Flat . . . . .                             | 19  |  |     | Two-half measure . . . . .                        | 34  |
| Folk song . . . . .                        | 39  |  |     | Two-part song . . . . .                           | 44  |
|  |     |  |     | Two-quarter measure . . . . .                     | 34  |
|  |     |  |     | Whole-note . . . . .                              | 8   |
|  |     |  |     | Whole-rest . . . . .                              | 9   |

# INDEX TO SONGS

| TITLE                                    | AUTHOR                              | COMPOSER                            | PAGE |
|--|-------------------------------------|-------------------------------------|------|
| America . . . . .                        | Rev. Samuel F. Smith . . . . .      | Henry Carey (?) . . . . .           | 116  |
| American Flag, The . . . . .             | Abbie Farwell Brown . . . . .       | Giuseppe Giordani . . . . .         | 71   |
| Anvil's Song, The . . . . .              | Celia Standish . . . . .            | J. L. Reekel . . . . .              | 79   |
| Apples and Pumpkins . . . . .            | Frederick H. Martens . . . . .      | Phyllis Brunt . . . . .             | 30   |
| April Rain . . . . .                     | Rachel Mason . . . . .              | M. Bellingham . . . . .             | 31   |
| Arbor Day . . . . .                      | Celia Standish . . . . .            | English Folk Tune . . . . .         | 18   |
| Automobile, The . . . . .                | Rose Alden . . . . .                | Katherine Marvin . . . . .          | 97   |
| Autumn . . . . .                         | Celia Standish . . . . .            | Eugene Adams . . . . .              | 1    |
| Autumn Mirth . . . . .                   | Samuel Minturn Peck . . . . .       | Margaret Ruthven Lang . . . . .     | 12   |
| Bad Weather . . . . .                    |                                     |                                     | 85   |
| Bee, The . . . . .                       | Marian Douglass . . . . .           | Homer Norris . . . . .              | 17   |
| Blue Bells of Scotland, The . . . . .    |                                     | Scotch Folk Song . . . . .          | 107  |
| Cathedral Bell, The . . . . .            | Mary Webster . . . . .              | L. S. Wilson . . . . .              | 16   |
| Christmas . . . . .                      | Mary Stanhope . . . . .             | Mozart . . . . .                    | 41   |
| Circus Every Day, A . . . . .            | Edmund Vance Cooke . . . . .        | M. B. Willis . . . . .              | 84   |
| Clouds . . . . .                         |                                     |                                     | 93   |
| Coasting . . . . .                       | Mary Vaughn . . . . .               | Elizabeth Faye . . . . .            | 35   |
| Columbia, the Gem of the Ocean . . . . . | Timothy Dwight . . . . .            | David T. Shaw . . . . .             | 112  |
| Coming New Year, The . . . . .           |                                     |                                     | 102  |
| Coming of Spring, The . . . . .          | M. L. Baum . . . . .                | M. White . . . . .                  | 64   |
| Consolation . . . . .                    | Harriet Beecher Stowe . . . . .     | Felix Mendelssohn . . . . .         | 23   |
| Courage and Duty . . . . .               | Josephine V. T. Bruorton . . . . .  | Philip H. Goepf . . . . .           | 2    |
| Cuckoo, The . . . . .                    | Mary Webster . . . . .              | Eugene Adams . . . . .              | 101  |
| Day is at last Departing . . . . .       | Rev. J. Troutbeck . . . . .         | Benjamin Whelpley . . . . .         | 88   |
| Day is Done . . . . .                    | Rose Alden . . . . .                |                                     | 59   |
| Day's Greeting, The . . . . .            | Anonymous . . . . .                 | French . . . . .                    | 3    |
| Dear Native Land, Farewell . . . . .     | Tr. by Louise Maeder Bray . . . . . | German Folk Song . . . . .          | 105  |
| Dialogue, A . . . . .                    | Harvey Worthington Loomis . . . . . | L. S. Wilson . . . . .              | 53   |
| Disappointing Fairies, The . . . . .     | Frederick H. Martens . . . . .      | Bohemian Dance . . . . .            | 42   |
| Dream Dances . . . . .                   | Felix Goddard . . . . .             | Eugene Adams . . . . .              | 52   |
| Dream Pedler, The . . . . .              | Lucy M. Blinn . . . . .             | James Stanley . . . . .             | 21   |
| Dream Ship, The . . . . .                | R. Heller . . . . .                 | Arthur Elson . . . . .              | 65   |
| Dreamer, The . . . . .                   | Celia Standish . . . . .            | Schubert . . . . .                  | 71   |
| Dreams . . . . .                         | Mary Webster . . . . .              | Kenneth Terhune . . . . .           | 98   |
| Drummer Boy, The . . . . .               | Harvey W. Loomis . . . . .          | Harvey Worthington Loomis . . . . . | 60   |
| Early Morning . . . . .                  | Celia Standish . . . . .            | Eugene Myers . . . . .              | 29   |
| Early Singers . . . . .                  | Abbie Farwell Brown . . . . .       | M. Lansen . . . . .                 | 1    |
| Evening Song . . . . .                   | M. L. Baum . . . . .                | Beethoven . . . . .                 | 7    |
| Fairy Godfather, The . . . . .           | Louise Stickney . . . . .           | Purcell . . . . .                   | 55   |
| Fairy Lamps . . . . .                    | John B. Reed . . . . .              | S. Hoffer . . . . .                 | 19   |
| Fairy Ring, The . . . . .                | Celia Standish . . . . .            | Katherine Marvin . . . . .          | 53   |
| Farewell . . . . .                       | Frederick H. Martens . . . . .      | M. Bellingham . . . . .             | 81   |
| Fireside Minstrels . . . . .             | M. L. Baum . . . . .                | Schumann . . . . .                  | 13   |
| First of May, The . . . . .              | Robert Graham . . . . .             | Elizabeth Faye . . . . .            | 93   |
| Flow Gently, Sweet Afton . . . . .       | Robert Burns . . . . .              | J. E. Spilman . . . . .             | 109  |
| Flower Maiden, The . . . . .             |                                     |                                     | 98   |
| Flowers Asleep . . . . .                 | Mary Stanhope . . . . .             | Reynaldo Hahn . . . . .             | 72   |
| Forest Kings, The . . . . .              |                                     | Frederick Shaw . . . . .            | 25   |

## INDEX TO SONGS

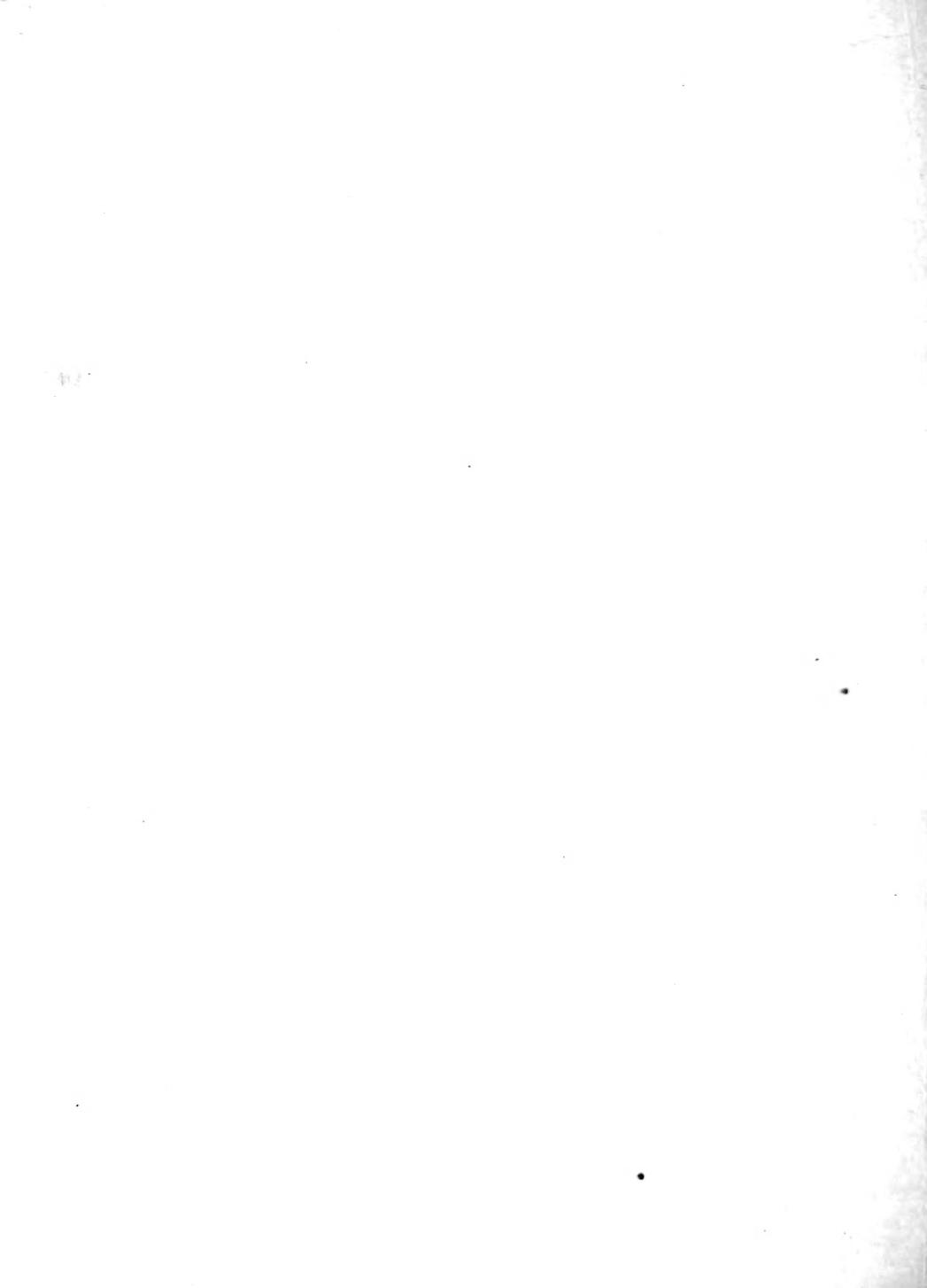
127

| TITLE  | AUTHOR                          | COMPOSER                     | PAGE |
|--|---------------------------------|------------------------------|------|
| Game of Tag, A . . . . .                       | Florence Evelyn Pratt . . . . . | Philip H. Goeff . . . . .    | 23   |
| Garden of the Sea, The . . . . .               | Charles Harvey . . . . .        | F. von Pilsart . . . . .     | 86   |
| Goldenrod . . . . .                            | Louise Stickney . . . . .       | Schumann . . . . .           | 4    |
| Grasshopper Green . . . . .                    | Joseph Hopkinson . . . . .      | H. F. Gilbert . . . . .      | 92   |
| Hail, Columbia . . . . .                       | Marco Fuller . . . . .          | Philip Phile . . . . .       | 113  |
| Halloween . . . . .                            | Abbie Farwell Brown . . . . .   | J. M. McLaughlin . . . . .   | 16   |
| Hare and Hounds . . . . .                      | Florence Hoare . . . . .        | M. James . . . . .           | 80   |
| Heroes . . . . .                               | Lilla Thomas Elder . . . . .    | German Folk Tune . . . . .   | 26   |
| Hey Down Derry . . . . .                       | Marco Fuller . . . . .          | James Hook . . . . .         | 6    |
| Horns . . . . .                                | Abbie Farwell Brown . . . . .   | Philip H. Goeff . . . . .    | 43   |
| Hurdy Gurdy Man, The . . . . .                 | Anonymous . . . . .             | Charles Widor . . . . .      | 52   |
| I Wonder . . . . .                             | Margaret Johnson . . . . .      | Rudolph Krüger . . . . .     | 35   |
| If Birds Could Tell . . . . .                  | Frederick H. Martens . . . . .  | L. S. Wilson . . . . .       | 73   |
| If I Knew . . . . .                            | Oliver Orden . . . . .          | M. White . . . . .           | 12   |
| Ill Wind that Blew Somebody Good, An . . . . . | M. L. Baum . . . . .            | W. W. Nohl . . . . .         | 61   |
| In Days of Old . . . . .                       | J. W. Graves . . . . .          | English Folk Song . . . . .  | 33   |
| In the Canoe . . . . .                         | N. Willis . . . . .             | Italian Folk Tune . . . . .  | 59   |
| In the Garden . . . . .                        | Celia Standish . . . . .        | Emil Karl Janser . . . . .   | 104  |
| In the Kitchen . . . . .                       | Louise Stickney . . . . .       | C. B. Edmunds . . . . .      | 47   |
| Jasmine Flowers . . . . .                      | Celia Standish . . . . .        | M. White . . . . .           | 37   |
| John Peel . . . . .                            | J. G. Holland . . . . .         | C. B. Edmunds . . . . .      | 93   |
| Jolly Whistler, The . . . . .                  | From the Gaelic . . . . .       | J. Ziska . . . . .           | 27   |
| June . . . . .                                 | M. L. Baum . . . . .            | C. B. Edmunds . . . . .      | 20   |
| Keeping Time . . . . .                         | Mary Stanhope . . . . .         | Homer Norris . . . . .       | 22   |
| King Winter . . . . .                          | Marco Fuller . . . . .          | Gaelic Folk Song . . . . .   | 69   |
| Lady Moon . . . . .                            | Florence Hoare . . . . .        | F. Remsen . . . . .          | 4    |
| Laugh, A . . . . .                             | Anton von Klesheim . . . . .    | M. Lansen . . . . .          | 78   |
| Lily Bells Ring . . . . .                      | M. L. Baum . . . . .            | English Folk Tune . . . . .  | 8    |
| Lullaby . . . . .                              | Anna M. Pratt . . . . .         | Joseph Kreipl . . . . .      | 70   |
| Lullaby . . . . .                              | Thomas Moore . . . . .          | Sicilian Folk Tune . . . . . | 44   |
| Lullaby . . . . .                              | Anonymous . . . . .             | Henry F. Gilbert . . . . .   | 11   |
| Lullaby, A . . . . .                           | Belle Ames . . . . .            | German Folk Tune . . . . .   | 95   |
| Mabel and the Bluebird. (See Song Story)       | M. B. Willis . . . . .          | German Folk Song . . . . .   | 17   |
| Market Day . . . . .                           | M. B. Willis . . . . .          | W. W. Gilchrist . . . . .    | 103  |
| May Breezes . . . . .                          | Celia Standish . . . . .        | James Stanley . . . . .      | 67   |
| Mermaid's Home, The . . . . .                  | Margaret Livingston . . . . .   | M. B. Willis . . . . .       | 13   |
| Merry-Go-Round, The . . . . .                  | Rose Alden . . . . .            | L. S. Wilson . . . . .       | 10   |
| Merry Pipers, The . . . . .                    | Felix Goddard . . . . .         | Robert Walton . . . . .      | 102  |
| Morning Hymn . . . . .                         | John B. Reed . . . . .          | Ludwig Spohr . . . . .       | 41   |
| Morning Prayer . . . . .                       | From the German . . . . .       | Hermann Goetze . . . . .     | 19   |
| Morning Star, The . . . . .                    | Isaac Bassett Choate . . . . .  | Benjamin Whelpley . . . . .  | 76   |
| Mother Goose's Party . . . . .                 | Mary Vaughn . . . . .           | Rudolph Krüger . . . . .     | 4    |
| Mother's Lullaby, A . . . . .                  | M. L. Baum . . . . .            | Carlo Rossi . . . . .        | 99   |
| Mountain Peak, The . . . . .                   | Celia Standish . . . . .        | Frederick Shaw . . . . .     | 66   |
| New Year, The . . . . .                        | John B. Reed . . . . .          | Edgar Thornburg . . . . .    | 100  |
| Night . . . . .                                | From the German . . . . .       |                              | 45   |
| Night of Carnival, A . . . . .                 | Isaac Bassett Choate . . . . .  |                              | 58   |
| Noonday . . . . .                              | Mary Vaughn . . . . .           |                              |      |
| O Happy Day . . . . .                          | M. L. Baum . . . . .            |                              |      |
| Ojibway Lullaby . . . . .                      | Celia Standish . . . . .        |                              |      |
| Olaf of Norland . . . . .                      | L. M. Jones . . . . .           |                              |      |
| Old Time Dance, An . . . . .                   |                                 |                              |      |
| Omnipotence . . . . .                          |                                 |                              |      |
| On Horseback . . . . .                         |                                 |                              |      |
| On Parade . . . . .                            |                                 |                              |      |

## INDEX TO SONGS

| TITLE  | AUTHOR                               | COMPOSER                            | PAGE |
|--|--------------------------------------|-------------------------------------|------|
| On the Wheel . . . . .                         | Celia Standish . . . . .             | E. Meyer-Helmund . . . . .          | 31   |
| Onward . . . . .                               | M. A. L. Lane . . . . .              | Eugene Adams . . . . .              | 88   |
| Pansy, The. ( <i>See</i> Song Story) . . . . . | John B. Reed . . . . .               | C. Eppstein . . . . .               | 7    |
| Patriotism . . . . .                           | Margaret Livingston . . . . .        | Haydn . . . . .                     | 75   |
| Playing Indian . . . . .                       | Wilbur Weeks . . . . .               | Margaret Desmond . . . . .          | 29   |
| Postman, The . . . . .                         | Abbie Farwell Brown . . . . .        | George A. Copeland . . . . .        | 5    |
| Question, A . . . . .                          |                                      |                                     | 46   |
| Remembrance of Autumn, A . . . . .             | E. C. Stedman . . . . .              | C. B. Edmunds . . . . .             | 87   |
| Request . . . . .                              | Translated from the German . . . . . | Robert Franz . . . . .              | 83   |
| Rose of Allandale . . . . .                    | Charles Jeffrey . . . . .            | S. Nelson . . . . .                 | 56   |
| Royal Lady, A . . . . .                        | John B. Reed . . . . .               | Brahms . . . . .                    | 91   |
| Runaway Brook, <del>Inc</del> . . . . .        | Abbie Farwell Brown . . . . .        | German Folk Tune . . . . .          | 28   |
| Sandman, The . . . . .                         | Mary Stanhope . . . . .              | L. Liebe . . . . .                  | 48   |
| Santa Lucia . . . . .                          | From the Italian . . . . .           | Neapolitan Folk Song . . . . .      | 74   |
| September . . . . .                            | M. L. Baum . . . . .                 | German Folk Tune . . . . .          | 1    |
| Shadows . . . . .                              |                                      |                                     | 96   |
| Ships of the Sky, The . . . . .                | Victor N. Pierpont . . . . .         | Harvey Worthington Loomis . . . . . | 91   |
| Sicilian Mariners . . . . .                    | James Edmeston . . . . .             | Sicilian Melody (?) . . . . .       | 24   |
| Singing . . . . .                              | Margaret Livingston . . . . .        | F. Remsen . . . . .                 | 25   |
| Skating . . . . .                              | Louise Stickney . . . . .            | George A. Copeland . . . . .        | 50   |
| Sleeping Garden, The . . . . .                 | Abbie Farwell Brown . . . . .        | Gluck . . . . .                     | 22   |
| Slumber Song . . . . .                         | German . . . . .                     | Brahms . . . . .                    | 90   |
| Slumber Song . . . . .                         | Anonymous . . . . .                  | Schubert . . . . .                  | 106  |
| Snow Bird, The . . . . .                       | Hezekiah Butterworth . . . . .       | M. B. Willis . . . . .              | 38   |
| Snowflakes . . . . .                           |                                      | Stanwood Ellis . . . . .            | 51   |
| Soldiers, The . . . . .                        | Mary Vaughn . . . . .                | M. Bellingham . . . . .             | 13   |
| Song of the River . . . . .                    |                                      |                                     | 103  |
| Song of the Sailor . . . . .                   | John G. Whittier . . . . .           | Margaret Ruthven Lang . . . . .     | 8    |
| Song Story, Mabel and the Bluebird . . . . .   | Marco Fuller . . . . .               | M. Lansen . . . . .                 | 78   |
| Song Story, The Pansy . . . . .                | John B. Reed . . . . .               | C. Eppstein . . . . .               | 7    |
| Star-Spangled Banner . . . . .                 | Francis Scott Key . . . . .          | Dr. Samuel Arnold . . . . .         | 111  |
| Swallows . . . . .                             | Christina Rossetti . . . . .         | Margaret Ruthven Lang . . . . .     | 26   |
| Swallow, The . . . . .                         | Frederick H. Martens . . . . .       | S. Hoffer . . . . .                 | 15   |
| Swing Song . . . . .                           |                                      |                                     |      |
| Thanksgiving . . . . .                         | Edna Kingsley Wallace . . . . .      | W. W. Gilchrist . . . . .           | 20   |
| Thanksgiving Day . . . . .                     | John B. Reed . . . . .               | N. S. Chase . . . . .               | 25   |
| There's Work to be Done . . . . .              | Ella Wheeler Wilcox . . . . .        | German Folk Tune . . . . .          | 5    |
| This is the Way . . . . .                      | English . . . . .                    | Ralph L. Baldwin . . . . .          | 2    |
| To-day . . . . .                               | Louise Stickney . . . . .            | Louise Stickney . . . . .           | 19   |
| Tramp, Tramp, Tramp . . . . .                  | Abbie Farwell Brown . . . . .        | Léo Delibes . . . . .               | 49   |
| Twickenham Ferry . . . . .                     |                                      | Theodore Marzials . . . . .         | 68   |
| Two Roses, The . . . . .                       |                                      | Werner . . . . .                    | 108  |
| Wandering . . . . .                            | John B. Reed . . . . .               | Schubert . . . . .                  | 14   |
| What to Buy . . . . .                          | Celia Standish . . . . .             | French Folk Tune . . . . .          | 5    |
| When May is Here . . . . .                     | Edna Kingsley Wallace . . . . .      | Henry K. Hadley . . . . .           | 84   |
| When the Swallows Homeward Fly . . . . .       |                                      | Franz Abt . . . . .                 | 108  |
| Whistling Joe . . . . .                        | Celia Standish . . . . .             | M. White . . . . .                  | 43   |
| Whither . . . . .                              | Louise Stickney . . . . .            | Arthur S. Sullivan . . . . .        | 10   |
| Wind, The . . . . .                            | Christina Rossetti . . . . .         | T. E. Morrell . . . . .             | 22   |
| Wind, The . . . . .                            |                                      | J. M. McLaughlin . . . . .          | 80   |
| Wind, The . . . . .                            | Letitia Elizabeth London . . . . .   | Frederick Shaw . . . . .            | 95   |
| Wind's Song, The . . . . .                     | William S. Lord . . . . .            | Clayton Johns . . . . .             | 16   |
| Winter . . . . .                               |                                      |                                     | 99   |
| Winter Fairies . . . . .                       | Mary Stanhope . . . . .              | Mendelssohn . . . . .               | 85   |
| Wizard's Work, The . . . . .                   | From Jones's Fifth Reader . . . . .  | W. W. Gilchrist . . . . .           | 10   |







Mr. Ellis Birne

the following table will give the results of the experiments made by the author.



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